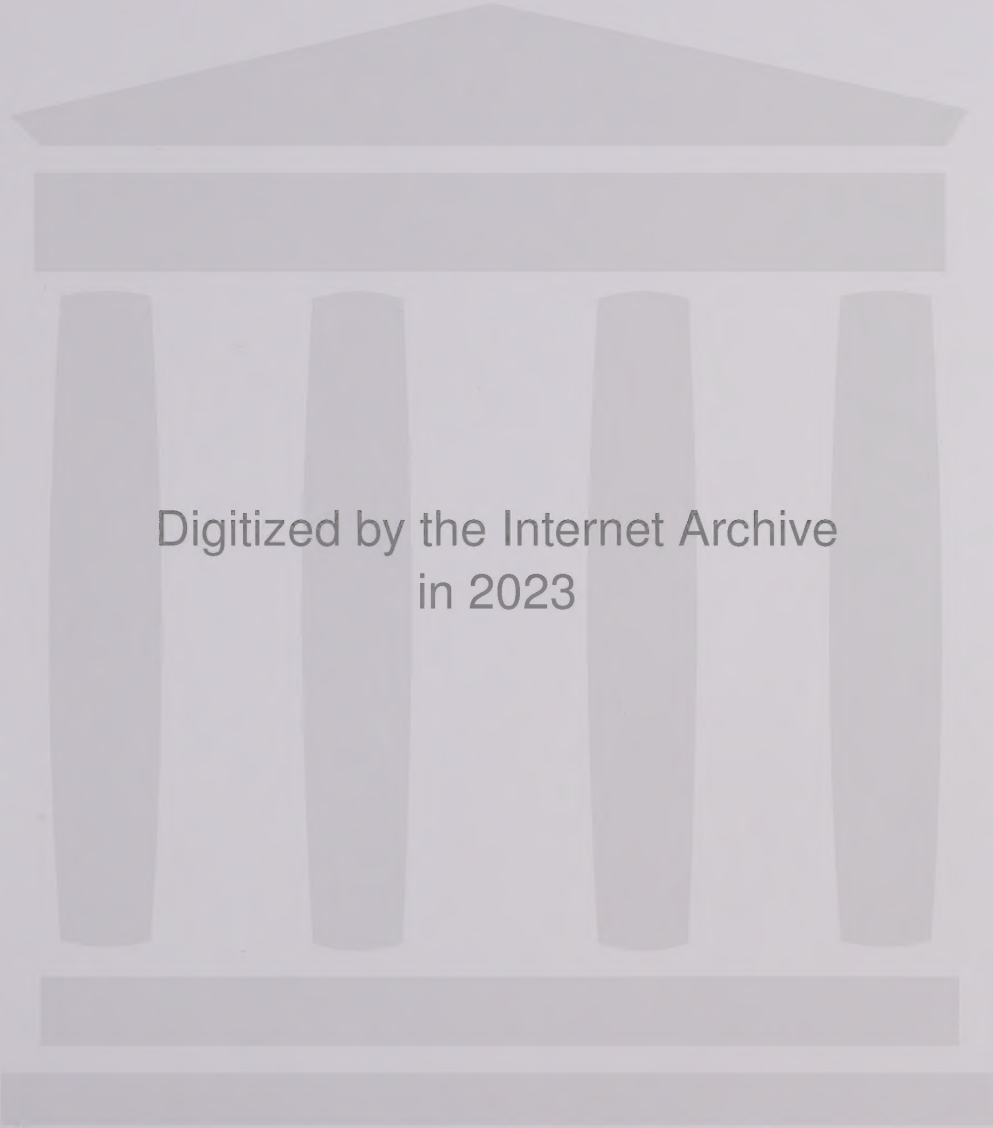


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THE SAINT LOUIS ART MUSEUM 1992 SUMMER BULLETIN



GERHARD RICHTER

PAINTINGS, PRINTS,
AND PHOTOGRAPHS
IN THE COLLECTION OF
THE SAINT LOUIS
ART MUSEUM

Michael Edward Shapiro

**GERHARD
RICHTER**

Cover:

Gerhard Richter, German, born 1932

November (detail of left canvas), 1989

Diptych: oil on canvas

Left canvas 320 x 200 cm. (126 x 78¾ in.)

Right canvas 320 x 200 cm. (126 x 78¾ in.)

Purchase: Funds given by Dr. and Mrs.

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TABLE OF CONTENTS

PREFACE	5
ACKNOWLEDGMENTS	7
"I ASK MYSELF, WHAT DOES IT MEAN?"	8
CATALOGUE	
PAINTINGS	29
PRINTS AND PHOTOGRAPHS	48
NOTES AND BIBLIOGRAPHY	80



4.5.89, 1989 from the portfolio 2.5.89-7.5.89 *Sechs Fotos*. Silver print; 35 x 50.8 cm. Purchase: Museum Shop Fund 333:1991.3.

From World War II until the 1980s American artists played a central and very visible role in the evolution of international contemporary art. While America embraced its artistic leadership in the 1960s and seventies, and supposed it would continue indefinitely, in fact powerful new art forms were being synthesized during this period in Europe, especially in Germany, where they were growing out of soil tilled by earlier generations of European and American artists. Our myopia about these innovations did not begin to be corrected until the late 1970s and early 1980s, when an American appreciation for senior European artists began to evolve. By the end of the eighties, it seemed as if these artists had pushed our concepts of contemporary painting farther than anyone. The past decade will likely be seen as the key period when a dramatic, international shift of critical perception took hold.

This Museum's focus on modern German art had two important roots in the early 1980s. In 1983, as a result of the bequest of Morton D. May, The Saint Louis Art Museum became one of the essential public collections of twentieth-century German art. By virtue of the May Bequest, we became the largest single repository of works by Max Beckmann. Other smaller but significant concentrations in the May Bequest included paintings, drawings, and prints by Lovis Corinth, Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller, Max Pechstein, and Karl Schmidt-Rottluff. Taken as a whole, the collection is particularly rich in the figurative tradition within modern German painting that runs chronologically from the turn of the century until Beckmann's death in 1950.

Also in 1983, this Museum organized *Expressions: New Art from Germany*, an exhibition that played an important role in introducing to this country an emerging generation of German artists. Since that exhibition, much has changed in the perception of who the leaders of contemporary European art are. And, as the decade of the eighties developed, three German artists have been perceived as the most exceptional: Gerhard Richter, Anselm Kiefer, and Sigmar Polke.

As of 1986, however, neither Richter, Kiefer, nor Polke were represented in this Museum's collection. Our modern German painting collection basically stopped in 1950. This situation raised a

significant curatorial challenge. How does an institution measure the weight and quality of exemplary modern German holdings up to 1950 against the virtual absence of German art after that time? We had to decide whether we should focus our resources on deepening our collection of German art up to Beckmann's death; whether we should extend the collection back into the nineteenth century; or whether we should push the collection forward to embrace German art of the present day. Eventually, we chose to extend the collection into contemporary German art not only because it was a logical avenue of growth, but because compelling works by Gerhard Richter and Anselm Kiefer enabled us to make new in-depth commitments to living artists as Morton D. May had with Max Beckmann.

The decision to make significant additions in contemporary German art took tangible shape in late 1986 following discussions with the art dealer Marian Goodman about a forthcoming exhibition by Gerhard Richter. That led to a visit to the Crozier Fine Arts warehouse in New York in early 1987, to preview paintings by Richter that were scheduled for exhibition in March of that year. Richter's *Oelberg*, 1986, tentatively reserved for the Museum that day, was subsequently acquired and became the first major post-Beckmann German painting to enter this Museum's collection. When hung in our galleries, however, it existed in relative isolation and some visual discomfort, having been installed with recent American paintings. Later that year the Museum acquired a major painting by Anselm Kiefer, *Burning Rods*, 1984-1986. The Kiefer and Richter paintings were initially installed in a gallery with works by Susan Rothenberg and Eric Fischl. Their relationship with these and other works of contemporary American art was stimulating, but uneasy.

The acquisition of three large diptychs by Richter in 1990 was a dramatic moment in the evolution of how we have come to see our contemporary German collection. To house the diptychs, we removed our recent American paintings and placed the diptychs with the Kiefer painting in a single room. Later that year, when the Kiefer was temporarily on loan to a special exhibition, the Richter paintings were left to occupy the entire room, transforming it into a Richter gallery. As three large, related paintings, they created a

mood unlike any other in the Museum. The installation provided experiential proof that creating room-size environments for works by single artists could become a powerful curatorial agenda. The Richter gallery endorsed our growing belief in making substantial commitments of space and resources to selected artists, and reinforced our goal of thereby creating a collection noticeably distinct from others and particular to our own history.

Now in early 1992, we have created two permanent galleries for living German artists—Anselm Kiefer and Gerhard Richter. The Richter room has just been completed with the addition of the four-part *Mirror Painting (Gray)* and the acquisition of an exceptional photopainting, *Betty*. The installation concept for the *Mirror painting* and *Betty* was a collaboration between the artist and the Museum. We are delighted that the artist has presented *Mirror Painting (Gray)* to us as a gift.

This monographic approach to installation provides the Museum with an opportunity to work directly with artists; we can complete specific environments and create special experiences based on an artist's major works of art as well as the spatial and architectural arrangement of the Museum building itself. Our goal is to work with artists whose work we so respect and admire that we can make significant commitments to them. In making these commitments we hope to create not only a collection with specific personality—although that, too, is a substantial goal in an age of relatively homogeneous museum collections—but a collection of depth and distinction.

In some ways, this publication charts the evolution our collecting philosophy has taken since the late 1980s, as seen through the

case of a single artist. The publication provides, as well, an opportunity to pause and to consider the complexities of the painting prints, and photographs by Gerhard Richter which we have acquired during the past five years. We hope our collection of Richter's work is not complete, but it has reached a stage of development worthy of discussion and analysis.

With its comparative illustrations and gracious format, this catalogue would not have been possible without generous support from the Mellon Foundation, whose recent grant to this Museum will enable scholarly research on our collections to continue.

The publication of a catalogue raisonné of the artist's painting edited by Jurgen Harten, accompanied a retrospective exhibition for Richter which traveled to Düsseldorf, Berlin, Bern, and Vienna in 1986. The identification numbers in the present catalogue correspond to those in Harten's catalogue. Harten, in turn, used the numbering system which Richter has used since 1962. No compendium yet updates the Harten catalogue beyond 1985. However, the artist continues to number his works systematically, and those post-1985 numbers reflect the artist's ongoing numbering method. The numbers used throughout this catalogue for the painting refer to the artist's own system of numbering and are simply indicated by the appropriate catalogue raisonné number. As often as possible in the catalogue section, the sizes of works of art have been reduced by the same scale, illustrating the works' sizes relative to each other.

Unless otherwise indicated, all quotations are from two interviews between the artist and the author in Cologne on June 11 and November 19, 1991.

ACKNOWLEDGEMENTS

This catalogue would not have been possible without the direct assistance of Gerhard Richter. We are grateful for the opportunity to acquire, display, and care for some of the artist's finest works. His openness and insight in two lengthy interviews were fundamental to the writing of this *Bulletin*.

Mary Ann Steiner, Director of Publications, edited the manuscript with her usual high standards and personal involvement. Jon Cournoyer designed the publication in a manner which reflects his deep affection for these works of art. Vivian Brill attended to the many details of production. The specialized photography that this publication required was arranged by Patricia Woods. Jennifer Crets was unfailingly cheerful in first preparing the manuscript, and Donna Gamache accommodated its many revisions. Barbara Lieberman assisted with the manuscript and facilitated communications with the artist.

Dan Esarey, Building Manager, who did so much to realize the Richter gallery and to bring about the installation of *Mirror Painting (Gray)* and *Betty*, has my sincere thanks for his unfailing inventiveness. Paintings conservator Paul Haner was valuable in helping work backwards from the completed object to determine the artist's working methods.

My colleagues in the Department of Prints, Drawings, and Photographs—Barbara Butts and Kristin Makhholm—helped examine the works on paper. Peter Van Ael, part-time assistant in that department, provided technical insights into the prints and photographs. Several European colleagues were especially helpful: Roger Bevan, London; Sean Rainbird, Tate Gallery; Stefan Germer, University of Bonn; Anthony d'Offay and Robin Vousden of Anthony

d'Offay Gallery, London. Gerhard Richter's dealers in America—Marian Goodman and Priamo Lozada of Marian Goodman Gallery and Angela Westwater of Sperone Westwater, New York—have been generous in extending themselves for the artist and for the Museum.

I would like to thank the donors who made possible the purchases of the diptychs:

Mr. and Mrs. Donald L. Bryant, Jr.; Alice P. Francis; Dr. and Mrs. Alvin R. Frank; Mrs. Henry L. Freund and the Henry L. and Natalie Edison Freund Charitable Trust; Mrs. Francis A. Mesker; Pulitzer Publishing Company Foundation; Estate of Mrs. Edith Rabushka in memory of Hyman and Edith Rabushka; George and Aurelia Schlapp; Mr. and Mrs. James E. Schneithorst; Mr. and Mrs. John E. Simon.

I thank, as well, those generous contributors who enabled us to acquire *Betty*:

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Without the generosity and enthusiasm of these donors and the support of the Museum's director, James D. Burke, neither this collection of works nor this publication would have occurred.

This publication is dedicated to my uncle, James J. Shapiro, who opened my eyes to the meanings and mysteries of modern art.

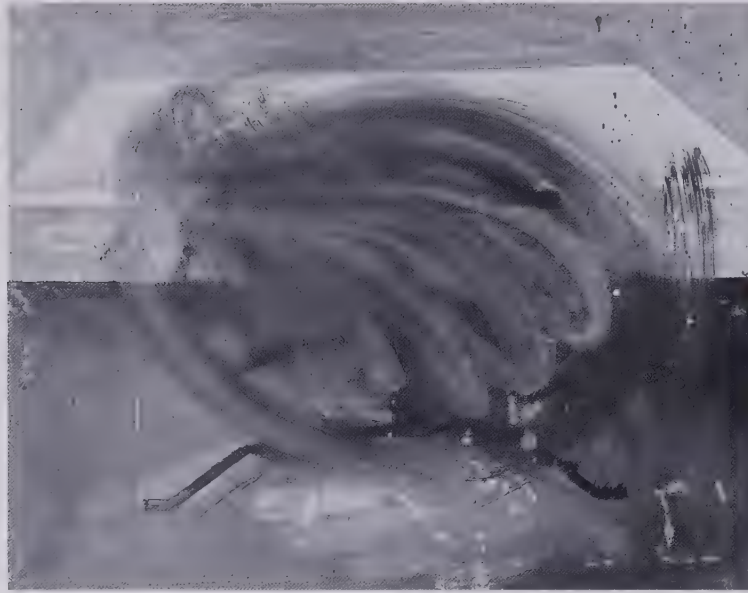


Figure 1

Table, 1962 (1). Oil on canvas; 90 x 113 cm. Private collection.

In 1966, Gerhard Richter had come to an impasse in his work. After an intensely creative five-year period, he felt empty and devoid of ideas for additional paintings; he “couldn’t go on, go further with figurative photographic paintings.” The period just concluded, 1961 to 1966, included Richter’s arrival in Düsseldorf after having fled East Germany in 1961, a few months before the Berlin Wall was erected.

When he arrived in West Germany at the age of 29, Richter had seen at firsthand very few paintings by contemporary American or western European artists. He had worked from 1949 to 1952 in a photographic laboratory and as a theatrical set painter and commercial artist in the small manufacturing city of Zittau, near Dresden. His subsequent artistic training at the Hochschule für Bildende Künste in Dresden (1952-1957) had been thorough, traditional, and steeped in the rhetoric of Marx and Lenin. Dresden’s museum, rich in its holdings of Old Master paintings, communicated extraordinary artistic achievements, but the art of the 20th century was missing almost entirely from East German museums, schools, and artistic experience. Other than Richter’s opportunity to view the Documenta exhibition in Kassel, West Germany, in 1959, his knowledge of contemporary art was virtually non-

existent. During his development in the insular East German environment, he had seen a few magazines like *Art International*, which provided a window to the world beyond. It should not be surprising that Richter’s first works in the West were inspired by clipped and saved illustrations from magazines and newspapers. They played a key role in unlocking his artistic imagination.

The shock of Documenta in 1959, especially the dripped paintings of Jackson Pollock and the slashed canvases of Lucio Fontana, stood powerfully against the stifling artistic and political atmosphere in the East. When he first saw Pollock’s latticeworks of paint, Richter could not believe that paintings could be made that way. He soon realized that “those ‘slashings’ and ‘blotches’ were not a formalist gag, but rather the bitter truth, liberation, and that here a completely different and new content was expressing itself.”¹ Richter was convinced to move to West Germany.

Arriving in Düsseldorf in 1961, Richter entered a complex artistic situation, for the West German art world was itself struggling to develop its own post-War identity. He studied at the Staatliche Kunstakademie in Düsseldorf under the abstract painter Karl Otto Gotz, and was affected by the abstract painting styles of post-War

Paris and emerging art from America. By 1962, Richter was already developing a painting style which, like Andy Warhol's early paintings, used photographs from newspapers and magazines, as well as family snapshots and those he took himself as sources to be transposed into paintings. Richter has recounted the impact that the photograph had upon him:

The photograph, which plays such an enormous part in everyday life, took me by surprise. Suddenly I could see it quite differently: as an image which, deprived of all the conventional criteria which I had till then associated with art, provided me with a new way of seeing. It had no style, no composition, it was not judgmental, it liberated me from my personal experience. It had, in fact, nothing; it was pure image. That is why I wanted to possess it, to show it, not use it as a vehicle for painting, but use painting as a vehicle for photography.²

For Richter the camera was so powerful a means of liberation that he placed his paintings in its service. To put it another way, the camera was a vehicle that appeared to free him from determining the subject and images of his paintings, even though he might take, or at least select, a photograph and then physically translate it into paint. The exhilaration which he felt by not having to invent a subject was, and remains, crucial for him. The large *grisaille* (gray) paintings that resulted had the deadpan, affectless paint application of Warhol's paintings that were derived from tabloids.

In some instances Richter prefigured Warhol, using a profile view of a cow, derived from his very first snapshot, in a painting of 1964, two years before Warhol's more famous *Cow Paper* was shown in New York (Figure 2). Similarly, Richter's print *Mao*, based upon a newspaper photograph of the Chinese leader, predates Warhol's paintings and prints of the same subject. Generally, however, Warhol's use of paintings based on photos provided Richter with a way of using photographs to create paintings that aspired to be styleless, uncomposed, and nonjudgmental. Despite these intentions, paintings such as *Great Sphinx of Giza* (1964), *Mustang Squadron* (1964), and *Kitchen Chair* (1965), now appear to have highly composed, richly painted surfaces in which the soft edges of the

forms reflect the feathery movement of the bristles of the artist's brush.

The Staatliche Kunstakademie in Düsseldorf was also the school where Joseph Beuys, one of the most important artists and teachers to emerge after the War, taught and where another younger East German-born artist was studying—Sigmar Polke. Richter and Polke became close friends, and together they embraced American Pop Art. In fact, in 1963, the year of Richter's first public exhibition (which was actually a "happening-like" event in a Düsseldorf department store), Richter and Polke drove to Paris to see an exhibition of work by Roy Lichtenstein at Galerie Sonnabend, where they presented themselves as German Pop artists. Richter often used photographs of family and friends, as well as photographs of anonymous and well-known figures, as the sources of his paintings while Polke, struck by Lichtenstein's use of Ben Day dots, adapted that technique to his own themes.

After five years of mining the photographic inventory of his past experiences and present circumstances—after painting World War II bombers, anonymous buildings, still lifes of chandeliers and cars, landscapes, and numerous paintings of subjects all derived from photographs, both familiar and unknown—Richter felt that he had come to an end point. He had moved from a communist to a capitalist country, invented a mode of painting based on photographs, explored the various permutations of the system, and now, in 1966 with the painting, *Ema (Nude on a Staircase)*, he felt he had exhausted its possibilities and himself (Figure 3). In this painting, based on a color photograph of his first wife Ema, Richter updated Marcel Duchamp's cubist painting of 1912, *Nude Descending a Staircase* (Philadelphia Museum of Art). In Richter's painting, Ema descends the staircase of her husband's studio in Düsseldorf. Richter felt that to continue in his figural style after this painting would have been false, and, for the first time since he had embraced Warhol's stylistic inventions, he was faced with a crisis of artistic direction.

This was the first of a series of artistic dead-ends that Richter has come up against in his thirty-year career. Each occurrence has the feeling of an inability to continue on, a sense of loss and futility.



Figure 2
Cow, 1964 (15).
 Oil on canvas; 130 x 150 cm.
 Städtisches Kunstmuseum, Bonn.

Yet, almost like an escape artist, Richter has always seemed capable of changing himself and inventing a new avenue of expression. By turning painful periods of loss and anxiety into new artistic opportunities, Richter has successively broadened the basis of his art and allowed himself to continue onward. The cumulative result is a rich and complex artistic *oeuvre* which, in its numerous switches of mode and mood, can appear disorienting or unguided. But, in fact, the sequences of works which he explores have constituted a consistent pictorial investigation of the possibilities for making art in our time.

The tension between abstraction and figuration that runs throughout his work seems to have been ordained from Richter's earliest mature painting, *Table*, 1962 (Figure 1). The painting depicts a table whose appearance was based on a photograph probably clipped from the Italian design magazine, *Domus*. After painting the spare shape of a modern table with its clean top and splayed metal feet, Richter was dissatisfied with its appearance, and he partially obliterated it with a series of swirling gray brushstrokes. As the artist has said, "Then suddenly it acquired a quality which appealed to me and I felt it should be left that way, without knowing why."³ By destroying the image of the innocuous object, Richter completed his painting. The work combines a realistic image and an abstract form, overlayed to create a single painting.

It resolved the two directions of photographically based painting (Warhol) and gestural abstraction (Fautrier and Gotz) in which Richter's painting was then pulled, and it anticipates the role that obliterating the underlayers of his paintings would have later in his career. For Richter, annihilating a prior image or even a prior style became a road to artistic advance.

Richter's solution to the specific dilemma of 1966 was to turn away from photo-based paintings and to paint pictures that reflected his state of mental depletion. At the time, he felt "at an end, nothing is possible... I cannot paint and I have no ideas..." Without ideas for figural paintings, he thought of making imageless paintings as a way of rejecting his prior paintings while still continuing to paint.

Richter called these new works "color chart paintings," since they derived from the arrangement of sample colors on commercial color charts. As previously existing photographs had provided him with subjects, so did the pre-existing color charts (Figure 4). The faceless forms of rectangular and square blocks of color echoed his own empty state, his disillusionment with his prior work, his interest in exploring issues of chance and color, and his search for other systems than photographs that could provide structure to his paintings. According to the artist, he was unfamiliar with Ellsworth Kelly's colorful abstract paintings of the 1950s and



Figure 3

Ema (Nude on a Staircase), 1966 (134).
Oil on canvas; 200 x 130 cm.
Museum Ludwig, Cologne.

1960s, but whether he had seen much hard-edge American painting and sculpture of the time or not, he was affected by its spirit.

The random, or at least arbitrary, arrangements of the color charts function in much the same way that the photographs did for Richter's figurative paintings. The square and rectangular color shapes are pre-existing structures which the artist selected as possible subjects from the world around him. In both the color chart and photo-based paintings, Richter felt he needed only to determine the size of the canvas to make a painting. Introducing abstraction into his previously figural artistic vocabulary permanently altered Richter's method of thinking and created a new dialogue within his work between abstract and figural elements.

The simply arranged color charts of 1966 spawned the more ambitious and complex color chip paintings and prints of 1971, and an even larger group in 1973-1974.

Selecting mechanically produced images (photographs) or mechanically ordered units (color chips) goes to the heart of Richter's view of the plight of the modern artist. Richter feels that artists can no longer legitimately create "traditionally composed" paintings out of their mind's eye, but rather must, by default, work with pre-arranged structures. This view assumes that the modern artist suffers under the handicap of a shrunken imagination; i.e., that it has been depleted by the vast inventory of accomplished paintings from the past. This condition suggests Richter's prag-



Figure 4

Twelve Colors, 1966 (135/2).

Enamel paint on canvas; 150 x 110 cm.

Private collection.

matic solution: to appropriate, manipulate, and coax structures provided by the culture around him, usually by means of the photograph, into art. That abstraction could provide a solution out of the dead end he had reached in his early photographic translations was a dramatic and difficult achievement in his work. In hindsight, the process of moving away from the photo-based paintings and extending his methodology to include abstraction seems clear. Richter was genuinely responding to his feelings of artistic emptiness and determining an intellectually consistent way to depict them. The artistic dead end of 1966 gave him license to explore the domain of pure form and color, as long as he could

find systems for appropriating abstraction consistent with his evolving view of the limitations of contemporary artists.

Richter struggles with ways to keep an artist occupied in the present day. He sees his role *not* as a creator of compositions on a canvas, but more as a facilitator who allows a borrowed structure, whether figural or abstract, to grow under his artistic stewardship. This adaptation of the principle of the “ready-made” of Marcel Duchamp also expresses Richter’s faith in the organic evolution of the work of art itself. The artist, as medium, coaxes and gently nurtures the work of art into existence. Yet, the works produced

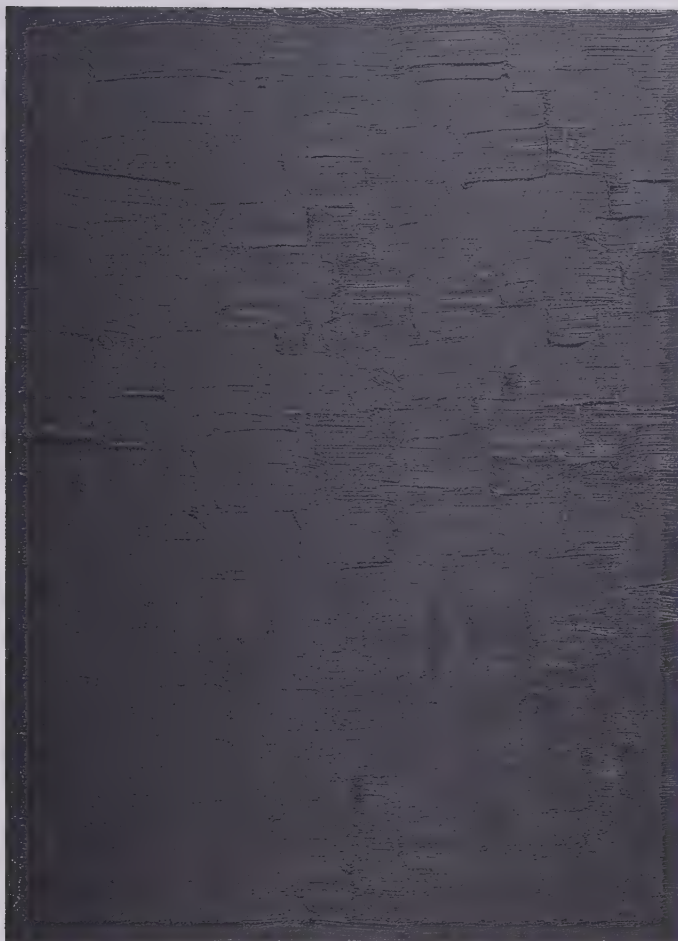


Figure 5
Gray; 1973 (348/7).
 Oil on canvas; 90 x 65 cm.
 Private collection.

are not cold and analytical, they reflect the personal and emotional life of the artist who created them.

Duchamp, in the early years of this century, demonstrated that an object in the world could be transformed into art by the artist's act of claiming it as art. He opened the door for subsequent generations of artists to select possible objects and to christen them as "already made," in a sense "prefabricated," works of art. Because Richter is a painter who seductively and sensuously manipulates paint even when painting in a monochromatic abstract style, one might not think of him as Duchampian. But the mode of working that Duchamp espoused supports both Richter's view of the futurity of traditional painting in our time, and it legitimizes the system he devised to develop his work.

Duchamp's ideas were so widespread in the 1960s that Richter may have adopted them indirectly through the impact of Fluxus, a group of radically anarchistic artists, or from seeing the Duchamp exhibition at the Krefeld Museum in 1963. In Duchamp, one can see the source for Richter's belief that his technique for making abstract paintings lets "paintings grow by themselves. I have only to watch them. I ask myself, what does it mean? Is it good? May I leave it or not?" Using "a given," "a ready-made" from the world outside of himself, provides the artist with something to claim as art, respond to, and change. The artist claims a subject that exists in the world, often by means of a camera, and then coaxes it into existence, working in a respectful relationship with it. "May I go? May I make a change?" are among the questions raised in this dialogue with his art.

Growing out of the color chart paintings of 1966 was a group of abstract gray paintings. From 1966 until 1977 (with the exception of 1971), he painted some gray paintings, in a variety of manners, each year. The gray series reached a high point in 1973-1974, as did the color chart paintings. Both themes had a common ancestry, a common development, and an intertwined period of resolution. The Museum's new *Mirror Painting (Gray)*, 1991 indicates the powerful and enduring role that the gray paintings continue to play within Richter's work.

The indeterminate color gray has been a nourishing and enriching vehicle for the artist, which he has returned to throughout his career for artistic renewal. The neutrality of the color allows him to focus on application of paint and compositional structure without the temptations of color. The artist wrote, "...when I painted a few canvases gray, I did so because I did not know what I should paint or what there might be left to paint..."⁴ He wrote, too, that "For me gray is the welcome and only possible equivalent for indifference..."⁵ Richter, like Manet, has always been attracted to gray, as the color of indeterminacy and neutrality. It is a color that reflects the mood of closure he felt in 1966. Richter returned to the gray paintings with particular intensity in 1973 when he experimented with ways of manipulating the surfaces and structures of the paintings: using horizontal strokes of thick paint to yield a rich crusty surface; using rollers to apply the paint, leaving a galaxy of points and peaks; using flat matte paints to make gray paintings whose surface patterns are elusive to the eye (Figure 5). Whatever the formal arrangement, and despite Richter's desire for neutrality, the hand of the artist was always visible.

In his gray paintings, Richter did not seek the immaculate surfaces of Ellsworth Kelly or Donald Judd, whose works are imbued with a sense of idealism and a belief in the purity and perfectibility of art. Richter, having seen the "idealism" of communism and other ideologies as hollow, is more skeptical about art and life than his American peers. The gray paintings, with their muted color and manipulated surfaces, are about the possibility of continuing to make art in the face of overwhelming doubt.

Richter's "blank" gray canvases provided a means of escaping the trap of style, by jumping from the path of one style on to another. The "emptiness" of the gray paintings has provided reassurance that the existential program which guides his work (chance, the ready-made, and the photograph) has deep reserves that he can return to for artistic nourishment, even, for example, in the recent four-part *Mirror Painting (Gray)* of 1991.

The abstract paintings of the late 1960s, born of a sense of futility and exhaustion and a need for artistic renewal, opened the door to the direction the artist's work would take over the next twenty-five years. From 1968 onwards, Richter became primarily an abstract painter. The figural element in his work, so dominant in the early sixties, became less central; the gray paintings and color chip paintings multiplied as Richter explored the structural and optical possibilities of abstraction much as he had explored a range of subjects for the photo paintings. The color chip paintings run the gamut from gray paintings consisting of two square shapes in 1966 to works with more than 4,000 colored squares arranged by chance in 1974 (Figure 6).

His method of working seemed set: establish a formal possibility, develop the permutations of the premise until a final solution resolves the question, and move on to the next premise. Eventually the neutral abstract works opened into the colorful, gestural, abstract paintings that Richter has created since 1977. And the deadpan photo-based paintings of the early sixties gave way to the lush, colorful landscapes, haunting still lifes, and portraits that punctuate his more recent work.

Although the relationships between Richter's abstract and figurative styles vary with time and circumstance, they are informed by his view of the circumscribed role of artists in the contemporary world. To some, the notion of an artist operating with both figurative and abstract styles is contradictory. But many artists work in several modes without this contrast being a critical stumbling block. Several American painters of Richter's generation—Lichtenstein, Warhol, and Jasper Johns—borrow motifs from other,

non-artistic sources as the basis for their art. In fact, Johns's well-known dictum of "take something, do something to it, do something else to it," is based on Duchamp's concept of the "ready-made" and assumes that appropriating imagery and manipulating it is central to the modern artist's mission. Johns's career is based on borrowing the images of flags, targets, maps, and numbers from the world around us. Lichtenstein, whose career has been based on recycling generically available images from comics, has employed both abstract and figural styles. In Richter's work, however, the figural and abstract works appear more separate and discrete, less unified by a consistent set of stylistic convictions.

In 1980, Richter developed a spatula-like device to apply paint to the canvas. At first, it was a simple piece of firm cardboard that was used to smear white paint over a photopainting (Figure 7). The painting, later retitled *Joseph*, 1980, may have been the first to have been created by this method. It was a work which Richter was dissatisfied with and had summarily covered over with white paint. But when Joseph Beuys saw the painting in an exhibition, he commented favorably upon it, and Richter acknowledged this by retitling the painting in Beuys's honor as *Joseph*. As a figural painting made abstract and informed by chance, *Joseph* marks a moment of contact between Richter's figural and abstract "styles." It was also a re-enactment of his painting over (and thereby his completion of) the painting *Table* in 1962. Nearly two decades later, *Joseph* began a style of purposefully covering painted underlayers that Richter subsequently brought to a remarkable level of sophistication. The translucent layers of the abstract paintings are a series of artistic givens, as photographs are, which the artist comes to make into works of art. The covering of *Joseph* was the starting point, in effect, for the methods which resulted in the three abstract diptychs, *January*, *December*, and *November*, 1989, that are the central subject of this essay.

Richter eventually devised plastic spatulas of varying lengths that were more durable than the cardboard spatula he used to finish *Joseph*. Spatulas afforded him more control over a range of spectacular painterly effects that could be produced in place of or in

combination with the artist's traditional brush. The spatulas apply translucent "screens" of paint that filter out the underlayers and yet allow us to read through them. The spatula-applied paint is stretched and pressed downward over the surface of the painting. Richter's larger canvases distribute paint over prior layers of paint and become illusions of paintings made by massive brushes. The largest spatulas, three meters in length, create the effect of a gargantuan brush. Huge strokes of spatula-applied paint appear as if painted by brushes just as a photopainting appears produced by a camera, and yet, in both instances, the peculiarities of the artist's hand are perceived as one of the many illusions Richter presents to the viewer.

The possibility of a brushstroke being the subject of a painting was illustrated by Lichtenstein in his brushstroke series, but his brushstroke paintings are full of wry self-assurance. For Richter, the brushstroke, like other means of making paintings, is under question; both his abstract and figural works are created out of a skepticism about what contemporary painting can be. Lichtenstein's painting is positivist, literal, and humorous; Richter's spatula paintings, while highly dexterous, even brilliant, in their virtuosity, are rooted in doubt about the enterprise of painting. Though produced with an extraordinary array of painterly effects, the abstract works exist in the gray, indeterminate frame of reference in which Richter is at home.

The abstract paintings are developed in layers, with brightly colored and traditionally painted layers applied first. This first layer provides the colors which peek through the spatula-applied paint. How to integrate these conflicting layers in a spontaneous manner and to provide a satisfactory final structure occupied Richter during the early 1980s. One solution was to use a variety of vertical and horizontal elements to support the structure. One example is *Abstract Painting (July)*, 1983 in which the artist uses pole shapes both precisely and loosely painted to provide pictorial structure to dramatic orange and blue-gray colors.

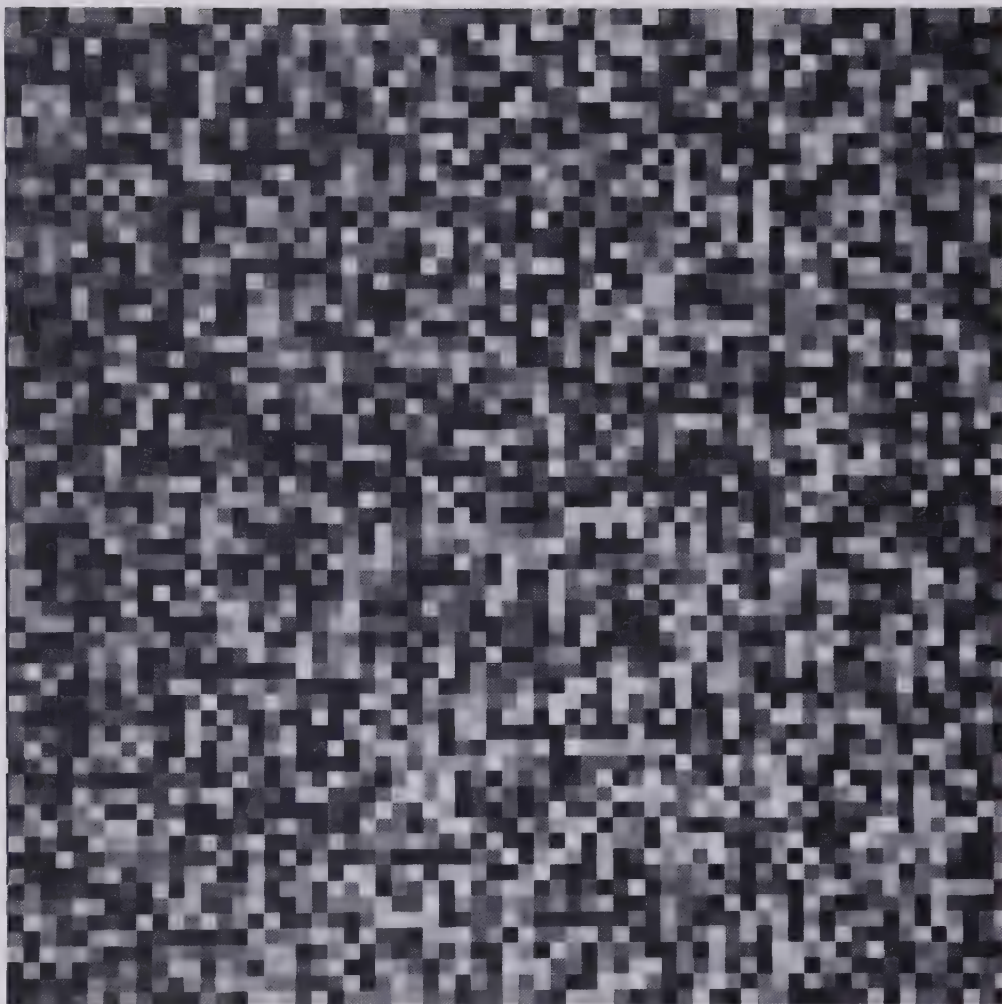


Figure 6

4096 Colors, 1974 (359). Enamel paint on canvas; 254 x 254 cm. Collection Jerry and Emily Spiegel, New York.

Oelberg, 1986, is an example of the complex abstract style which Richter evolved in the 1980s, and it can serve as an example of how these works are made (Figure 8). First, the large stretched canvas was placed on the floor of the artist's studio. Diluted paint was freely applied with a brush over the white gessoed surface of the canvas in gently graduated areas of yellow, orange, red, green, and blue. Often Richter's initial layer has geometrical shapes which recede in space. This layer usually bears little relation to the final painting, since it is intended to be obscured by layers of spatula-applied paint. Richter often lets the colorful underlayer peek through along the edges of the canvas. This is true for the

bright blue rectangle on the upper left edge of *Oelberg* and the areas of yellow, pink, and green along its lower right edge.

The underpainting is the stage which, for the artist, is most relaxed. When this stage is completed, the canvas is placed with other canvases which have been similarly prepared onto the walls of the studio. Once *Oelberg* was mounted on the studio wall, Richter painted a second layer of paint to the lower third of the canvas. The top layers of paint were applied with the flat surface and edge of the spatula. Climbing a ladder to start at the top of the canvas, the artist slowly moved the spatula downward to create an

ect of broad downward brushstrokes. While painting with the spatula he observed the paint as it emerged from the edge of the spatula, adjusting and changing pressure on it to control the color, viscosity, and effects of the manipulated paint. The slow pulling of thick paint yielded a surface that resembled taffy, elastically etched like muscles over the skeleton of the painting's colorful ground.

The middle of the right edge of the canvas has the soft blurred quality of the photographic paintings, the translucent quality of liquid emulsion suspended on photographic paper. The photographic passage in this work—pink, white, and yellow—occurs in a number of the abstract paintings in other color schemes. The ability to manipulate paint by means of spatulas and controlled distance may be Richter's most important innovation. His control of spatulas has become so accomplished that he can elicit from them the blurred effects of his photopaintings. In making abstract passages that seem representational, Richter reaches a point of influence and continuity between the photographic and abstract paintings. Many of the abstract paintings evoke representational, particularly landscape, settings from viewers. These feelings, as determinate as the color gray, are not unwelcomed by the artist, and then, neither are they explicit. At the root of Richter's art is the question of painting. Are we looking at layered spaces evoked by abstract brushstrokes (spatula strokes), allusions to natural phenomena, or are we looking at the flattened illusion of space that a photograph provides? Richter's answer is, as one might suspect, equivocal.

The finished strokes of *Oelberg* look as if they were made swiftly and surely by gigantic brushes. While the painting echoes, and, in essence, parodies the brushwork of an American "action painting" of the 1950s, the acidic color choices and the oddly constructed layers of paint eliminate any possible confusion with the earlier American movement. The parody is deeper since they appear to be painted rapidly but are, in fact, executed quite slowly. Richter's mature abstract paintings may be interpreted as wry commentaries on Abstract Expressionism, both honoring heroic American paintings of the 1950s and testing his strength against them.

Painted as part of a series of abstract works, *Oelberg* was titled by the artist prior to exhibition at Marian Goodman Gallery in March of 1987. The title *Oelberg* first related to the name of the street where the grandparents of Richter's wife, the sculptor Isa Genzken, live. The title refers also to the name of the highest mountain among the hills of the Westerwald, near Bonn, and originally to the Mount of Olives in the New Testament. Like the painting itself, the picture's title is layered, referring to the artist and his family, to a landscape setting, and to the Bible. Richter continued with this series of complex and dexterous abstract paintings through most of 1988, until he reached a crisis point similar to the one he experienced in 1966.

Motivated by personal needs to challenge and to change himself, he decided to confront a difficult and somber subject: the imprisonment and death of members of the Baader-Meinhof group. Their deaths characterized the *German Autumn* of 1977 which threw into high relief smoldering issues about the nature of freedom and repression in the Federal Republic of Germany. The subject of Baader-Meinhof is as highly charged for contemporary West German culture as John Wilkes Booth in nineteenth-century America or Lee Harvey Oswald in the late twentieth century would be for Americans. Richter had long collected photographs from police files, newspapers, and other sources about the mysterious deaths of the young Baader-Meinhof gang. He had previously considered their lives and deaths to be unpaintable.

Victims of violent death, impassively rendered, have consistently appeared as topics in Richter's work. For example, *Dead*, 1963, the painting of an iceberg, was based on a newspaper report of a man found drowned at sea. Twenty-five years later, a similar title was used for one of the Baader-Meinhof paintings. Another early painting, *Oswald*, 1964, depicting presidential assassin Lee Harvey Oswald, was painted the year after Kennedy's death. Richter's portraits, *Eight Student Nurses*, 1966, who were killed in Chicago by serial murderer Richard Speck, were based on photographs of the nurses that had been printed in the popular press (Figure 9). His more recent still lifes of skulls and candles are meditations on death and loss. None of those subjects, however, had the political power in Germany of the Baader-Meinhof paintings.



Figure 7
Joseph, 1980 (456/1).
 Oil on canvas; 65 x 80 cm.
 Private collection.

The Baader-Meinhof paintings, titled as a group *18. Oktober 1977*, commemorated the deaths and funerals of several members of that terrorist organization (Figure 10). The group, named after its two founders, Andreas Baader and Ulrike Meinhof, was an extremist group whose protest against the German state included the kidnapping and murder of members of the German business and political establishment. In America, their closest comparison would be the radical group called The Weather Underground. The fear which the actions of Baader-Meinhof prompted in Germany cannot be overstated, nor can the intensity of the pursuit by the German state. For Richter, raised under a Communist ideology which he saw as an oppressive failure, the deaths of these idealistic but misguided youths of the West summed up his skepticism about fervent ideologies in general and the danger of true believers of all sorts. The Baader-Meinhof paintings are concerned about the ongoing human penchant for self-delusion and self-defeat; they are based on the artist's personal fear of and fascination with aberrant behavior. For Richter, the radical beliefs which these young people died for symbolized the risks of belief that are applicable to capitalist or Marxist ideology, to organized religion, or to organized crime. In the end, their deaths represent human waste. The paintings express Richter's ongoing concern about the futility of ideology as a cause of conflict and death. Ironically, in painting these pictures, Richter may have come close to the state of mind that inspired early nineteenth-century artists who chose to paint

seminal historic events of their time. But if Richter cast himself in the role of resurrecting the possibility of "history" painting in our era, he did so with a dark skepticism that springs from his own past.

The paintings of terrorists marked a return to Richter's earlier photographic style, but this time he brought to that earlier mode the painterly skills he had developed since the 1960s. The Baader-Meinhof works are astringently direct, yet softly rendered, viewed as if through a *camera obscura*. Although similar to Warhol's disaster paintings in spirit and, occasionally, as in the case of *Man Shot Down*, in composition, Richter's paintings are far more delicate and romantic, as if seen through the lens of a tearful humanism.

Richter reports that he had to be in "a particular frame of mind to paint" pictures like these. His mood in 1988 was meditative, wise; his reflections on mortality and human folly included difficulties in his own past. The sense of emptiness that Richter had experienced in 1966, and which recurred in 1988, directed him to create these works. The series not only contrasted sharply with the sensuousness and expansive sophistication of the abstract paintings from the late 1980s, they reflected his sadness about the deaths of the terrorists and touched upon personal feelings long present in the artist himself.



Figure 8

Oelberg, 1986 (598).

Oil on canvas; 200 x 250 cm.

The Saint Louis Art Museum 107:1987.

the special mood which prompted Richter in the fall of 1988 to create a series of paintings about fallen and alienated young German radicals motivated him to paint a portrait of his only child, Betty (Figure 11). He had painted her portrait twice before in 1977, and he had photographed her in a distinctive pose around 1978—not long after the burial of the Baader-Meinhof group's leaders. As with the photographs of the Baader-Meinhof events, he used the 1978 photograph of his twelve-year-old daughter, finally choosing to paint her ten years later when she was twenty-two. In *Betty*, 1988 he presents her turning away from the viewer but towards the gray painting that provides the backdrop for her. Unlike the stark Baader-Meinhof paintings, *Betty* is painted with sweet colors, wearing a red, flower-patterned top, and a pink and white blouse. The painting, based on Ingres' *Valpinçon Bather*, 1808, turns away from us and towards the indeterminate grayness of her father's gray painting behind her. In one sense, this is a tender double portrait of an artist father and his only child, in which the "subject" denies the viewer and turns affirmatively toward the gray which represents the artist and her father.

Nowhere in Richter's output is the personal symbolism of the gray paintings more manifest. Richter is the master of denial, recognizing, in a single painting, a great master of the early nineteenth century (Ingres) in the composition, and yet asserting the gray zone of indeterminacy in which Richter is trapped. Prompted by the Baader-Meinhof series he created a personal document which is further amplified by the photographs he took of himself in the prison-like setting of his own studio the subsequent year (see pages 72-77). Though painted immediately after the *Oktober* series, *Betty*, 1988, remained in the artist's possession and was not exhibited until 1991.

The *18. Oktober 1977* series, completed in the fall of 1988, was shown for the first time at Haus Esters, Krefeld, in February of 1989. Within two years, they were seen at Portikus in Frankfurt, Museum Boymans-van Beunigen in Rotterdam, the Institute of Contemporary Art in London, and on tour at five North American cities, including St. Louis.



Figure 9

Eight Student Nurses, 1966 (130). Oil on 8 canvases; 95 x 70 each. Private collection.

The paintings caused an uproar in Germany. Their instantaneous fame and the emotional power that the Baader-Meinhof cycle had to polarize people of differing political viewpoints were difficult for the artist. Making the cycle itself had been an arduous emotional experience. After completing the cycle and dealing with their reception, Richter felt "It was hard for me to go on with abstract paintings, but I couldn't do figurative paintings." The artist had reached another impasse.

The way into the next series of paintings was provided by one of two versions of the painting *Hanged* (Figure 12). Richter didn't like one of the versions of *Hanged* and, as he had done with *Joseph* in 1980, he began to cover it with white paint. "I started to cover it, but against my wish or intention, it worked accidentally, and so I left it that way." Richter retitled the painting, *Blanket*, 1988 (Figure 13). The new title suggests, literally, the new layer of paint that covers something beneath it, as a person is covered in bed or as a landscape is covered with and hidden by a fresh coat of snow. In another sense, the new layer of paint becomes the burial shroud of the hanged man. In its completed version, *Hanged* would be one of the most moving of the entire Baader-Meinhof

series. In the upper left corner and left edge of *Blanket* is a vestige of the rejected version of *Hanged*. Once again, Richter used his rejection and covering of a photographic work to move forward with abstract paintings.

At the beginning of a cycle, Richter begins with smaller canvases and moves progressively to larger ones until the sequence has been completed. Within the Baader-Meinhof cycle the painting *Funeral* was both the last and the largest of the group. Once he was able to view the painting *Blanket* as the beginning of a new series, Richter turned to smaller canvases to make abstract paintings in the spirit of the Baader-Meinhof series.

The spell of the Baader-Meinhof paintings occupied Richter for the eight months following their completion in the fall of 1988 and during their tumultuous reception in Germany. His approach to new work was tentative. He said, "it was hard for me to go on with abstract paintings. Nevertheless, you try, and you go on." Over the eight months during the fall and winter of 1988-1989, Richter painted a group of abstract paintings that extend the somber and elegiac tone of the Baader-Meinhof series. Within that new abstract group were several sequences of paintings. First there was



Figure 10
Confrontation-2, 1988 (671/2)
 from the series *18 Oktober*.
 Oil on canvas; 112 x 102 cm.
 On long-term loan to
 Museum für Moderne Kunst, Frankfurt.

series of five small paintings, then a series of eleven paintings that included four titled *Uranus*, four called *Structure*, and three titled *Swan*. As the cycle evolved, the paintings expanded in format, became freer in their balance between black, white, and color elements, and grew more focused in style. The cycle runs, according to Richter's cataloguing system, from painting number 685-1 to 695-1.

The severe mood of these abstract paintings was conveyed by the thick layers of black and white paint spread dramatically over the surface of the paintings, by a restricted palette, and by the use of one, two, three, and four-part paintings that suggest sequence, environment, and enclosure. *Structure* is a series of four paintings that are natural and landscape-like, but have no explicit image. The artist has said, "It's just a structure, like in nature." The artist likes the idea of evoking but not describing phenomena, as he said in creating structure and not building a thing." The *Structure* series, painted in late autumn, reminded the artist of that season and of structural relationships in landscapes. To evoke the visual sensation of naturally occurring but abstract forms, Richter recalled the ability of Kandinsky and Pollock to convey organic construction without specific reference.

The *Uranus* paintings, made entirely of black, white, and slate gray, used the edge of the spatula to create a second edge of the painting just beneath the top. The twenty-six-foot wide diptych, *Abstract Painting*, which was commissioned by a Swiss school, added rich orange underpainting and incorporated a more lyrical and photographic application of paint.

In these works Richter applied the principles of Kandinsky and Pollock to create decidedly abstract paintings that evoke the structural integrity of nature. The same effect of generalized natural phenomena was achieved with the *Swan* series, three large vertical paintings titled after the idea of a "beautiful wild black swan." In painting the group, he said, "I felt better immediately when I added the last layer in black and white. It was truer... I felt this is right." In both *Structure* and *Swan*, as in *Oelberg*, the titles involve nature without revealing it.

The three groups of abstract paintings, *Structure*, *Uranus*, and *Swan*, were completed by early 1989. At the beginning of that year, just before the *Oktober* paintings were first exhibited in Krefeld, Richter began work on six vertical canvases, each about



Figure 11

Betty, 1988 (663/5).

Oil on canvas; 102 x 72 cm.

The Saint Louis Art Museum 23:199

13 x 5 feet. His intention was to paint three large paintings, each consisting of two canvases, and thus push the abstract sequence to its conclusion. Rigidly affixed on the walls of his studio, the diptychs were now three separate surfaces of 13 x 10 feet each.

It appears that three layers of paint form the paintings. The initial layer or ground for the canvases consisted of thinly painted and gently modulated areas of color, applied while the canvases were on the floor of the studio. Once the canvases were rigidly mounted to the wall, a second layer of freer, more gestural, and essentially horizontal strokes of earth colors was added. Finally, the third layer of black, white, and gray was added in vertical and horizontal bands. This final and most visible layer of paint is slightly thicker than butter in consistency. It covers the painting like a sheet, a shroud, or a blanket.

January was the first of the three diptychs to be painted (Figure 14). The work went quickly and well. Continuing with titles that alluded to nature, *January* suggested the coldness and clarity of that month. The vertical, veil-like structure of the strokes also permits the painting to be viewed as a waterfall. The blue at the bottom could represent a pool of water, and the underlayers of paint suggest the presence of objects that might exist behind the falling water. We are tempted by, but denied access to, what appears to lie beneath the surface. The painting hovers between allusion and abstraction.

The composition of the second diptych, *December*, responds to some of the effects in *January*. The left panel of *December* is darker and more heavily painted while the right panel allows more color to come through. Like *January*, *December* is constructed



Figure 12
Anged, 1988 (668). Oil on canvas; 200 x 140 cm.
 long-term loan to Museum für Moderne Kunst, Frankfurt.

three bands. The left band is horizontal; the central band, which jumps across the two canvases, is vertical; the third is angled (Figure 15).

The horizontal, vertical, and diagonal passages in *December* play with the vertical shapes of the canvases in a complex visual rhythm. With its gray and black fingers of color, the left band evokes the illusionism found in the photographic paintings. The vertical central band, which bridges the two canvases, is divided by the break between the canvases. One of the most transparent and lyrical passages of painting in the series can be found in the tilted form on the right.



Figure 13
Blanket, 1988 (680/3). Oil on canvas; 200 x 140 cm. Private collection.

November, the third of the large diptychs and the last to be painted, resolves the formal possibilities of the first two diptychs (Figure 16). Its composition is dominated by a huge illusionistic stroke that sweeps from right to left, jumps the separation between the two canvases, and emphasizes the horizontality of the paired canvases. This gargantuan stroke blurs the underlayer to suggest the earlier photographic paintings, and it opens the center of the two canvases to imply a fogbound landscape. Unlike the left-most band on *December*, which also suggests a photographic allusion, this massive single stroke occupies two-thirds of the painting itself. The left half of the left panel is more colorful than the rest of the painting and combines both vertical and horizontal strokes. For



Figure 14

January, 1989 (699 A & B). Diptych: oil on canvas; 320 x 200 cm. each of two panels. The Saint Louis Art Museum 28:1990.

the artist, the painting again suggested natural phenomena, this time the foggy quality of the month of November. In this naturalistic interpretation, a frozen lake, seen from above, lies at the center of the composition with a series of spits of land extending into it. Many of Richter's earlier landscapes deal with fog, mist, and occasionally with ice. In this regard, Richter continues the landscape tradition of the nineteenth-century German romantic painter, Caspar David Friedrich. For Richter, romanticism is a powerful force which finds itself reflected in the moody landscape of his art.

Painted during the months of January to May 1989, the diptychs evoke the mood of winter and reflect the psychological state the artist had been in since beginning the *Oktober* paintings. The painter titled them after they were complete, as if they moved

backwards in time from January to December to November. The artist leads the viewer to think back to the figural *Oktober* paintings which preceded them and which appear connected to them in mood if not in meaning. Just as the *Oktober* paintings seemed to resurrect the powerful shock of the *German Autumn* of 1977, so do the abstract diptychs suggest powerful forces moving beneath the surface of events and appearances. In that regard and in that view of reality, the diptychs and the Baader-Meinhof paintings are entwined.

At the end of this painting cycle, Richter took a single photograph each day in his studio over a six-day period, from May 2 through May 7, 1989. Some of the photographs are so murky, they appear like the Gray paintings; others are multiple exposure self-portraits of the



Figure 15
November, 1989 (700 A & B). Diptych: oil on canvas; 320 x 200 cm. each of two panels. The Saint Louis Art Museum 29:1990.

artist. 4.5.89 depicts the artist crouching in his studio, looking outward with a stern yet supplicating expression (see page 75). Another of the photographs, 2.5.89 shows Richter, his back to the viewer, retreating bare-chested further into the cave-like space of his studio. They evoke the police photographs used as the basis for the Baader-Meinhof paintings and reflect the pensive mood of the artist at the time he completed the diptychs. The empty studio resembles a jail cell, and the atmospheric quality of the photographs evokes the fogbound veils of paint in the diptychs.

The diptychs were first seen in an exhibition which the artist has said was his finest: a view of his work from the years 1988 and 1989. Installed at the Museum Boymans-van Beunigen in Rotterdam from October 15 to December 3, 1989, this was the only time

that the *Oktober* paintings and the diptychs have been shown together. The Rotterdam exhibition firmly established the connection between the 18. *Oktober* paintings and the *November, December*, and *January* paintings of the next year.

After the Rotterdam exhibitions, the three diptychs were briefly exhibited in Frankfurt at Portikus, the same small contemporary exhibition space that had shown the Baader-Meinhof paintings. The venue at Portikus, from December 12 through 19, 1989, was the result of a desire by its Director, Kaspar König, to make the connection between these diptychs and the Baader-Meinhof paintings by having exhibited them in the same space, albeit six months apart. The diptychs were installed in the single spare white gallery of Portikus in the order in which they were completed—*January*;



Figure 16

November, 1989 (701 A & B). Diptych: oil on canvas; 320 x 200 cm. each of two panels. The Saint Louis Art Museum 30:1990.

December, November. Each of the panels was separated by an inch or two between them.

Following the Rotterdam and Portikus exhibitions, the *January*, *December*, and *November* paintings were exhibited at Marian Goodman Gallery in New York, from February 2 through March 3, 1990, while other paintings from this cycle were shown at Sperone Westwater, New York. Goodman's gallery on West 57th Street consisted of a single large room with concrete floor and white walls; an additional wall was constructed to block the view of the window and to support one of the diptychs. As before, the paintings were installed in the order of *January*, *December*, *November*. A fourth work, a photopainting based on a snapshot, *Cathedral, Corner II* completed the installation. *Cathedral Corner II*, which

depicts a tree, a modern light fixture, and a corner of the Cologne cathedral, has the sharp focus and asymmetrical composition of the nineteenth-century German realist painter, Adolph Menzel. In composition, *Cathedral Corner II* has a similar play of darks and lights as the much larger diptychs (Figure 17). The inclusion of the representational painting not only displayed the range of Richter's work, but demonstrated the wholeness of the work as a body. In her review of the exhibition in the *New York Times*, critic Roberta Smith characterized the diptychs as among the "best paintings the artist has ever made."

For Richter, *January*, *December*, and *November* brought to conclusion one of the most challenging periods of his career. While the three diptychs were on view in New York the artist concluded they



Figure 17

Cathedral Corner II, 1988 (656/2).

Oil on canvas; 140 x 100 cm.

Private collection.

ere not to be sold separately but were to be kept together as a group. Each of the two related bodies of work are to be kept together, the *Oktober* paintings on long-term loan from the artist to the Museum of Modern Art in Frankfurt, and the diptychs in the collection of The Saint Louis Art Museum.

When the paintings were first installed at The Saint Louis Art Museum in June 1990, several months after the close of their exhibition in New York, they again were hung on three sides of a single gallery. In their first installation in St. Louis, they shared a gallery with a large painting by Anselm Kiefer, *Burning Rods*, 1984-1986. The presence of a doorway in the center of one of the gallery walls required that one of the diptychs, *January*, be temporarily displayed on either side of the door. The installation presented the diptychs in a new order: *November*, *January*, *December*. The placement was prompted on formal grounds and by the dictates of architecture. The comparison with the Kiefer underscored the glossy nature of the diptych's paint, as compared with the matte, light-absorbing surface of the Kiefer landscape.

When the Kiefer was lent to an exhibition, the gallery was temporarily reinstalled in another arrangement: *January*, *November*, *December*. Subsequently, the Museum prepared a larger gallery for the diptychs. Now the artist, in concert with the Museum, has conceived of a four-part work, *Mirror Painting (Gray)*, that completes the installation of the Richter gallery (Figure 18). Each piece of glass is about 10 feet tall by 6 feet wide, painted with gray enamel paint on the reverse and bracketed almost flush to the wall. The rectangular gray forms recall the role that gray played in Richter's work from 1967 to 1973, allowing abstraction to become an essential part of his artistic vocabulary. It underscores the ongoing role of mirrors and of illusion in the artist's work. In fact, the mirror paintings find their source in the sculpture, *4 Panes of Glass*, 1967, as well as the mirrors of 1981. The former are transparent panes of glass mounted in moveable frames, while the latter are actual mirrors.

Mirror Painting (Gray) reflects and distorts the images of the diptychs as well as the viewers observing them. The *Mirror* painting



Figure 18

Installation of the *Mirror Painting (Gray)* and *Betty* at The Saint Louis Art Museum.

both encloses the gallery and opens up the space further. In looking at the mirror painting, the gray reflected image appears to be a space that one can almost enter. In *Mirror Painting (Gray)* the viewer looks at the world as if through the lens of the artist's eye. The gray environment in the glass is similar to that of his studio in *Sechs Fotos*, 1989. In *Betty*, 1988, the subject turns away from the observer to look at a gray painting behind her. At the same time, the viewer looking at *Mirror Painting (Gray)* sees in its surface the reflection of the diptychs behind him. Where then does the life of these pictures exist? In front of us? Behind us? Or temporarily reflected in the surfaces of the mirrors?

The *Mirror* paintings are fabricated industrially. They are platonic ideal, pure, and empty; the hand of the artist never touched them. *Mirror Painting (Gray)* complements the gray-black palette of the diptychs and contrasts with their highly inflected surfaces. The color gray also echoes the *Oktober* paintings and alludes to a comment by the artist which not only binds the sequences of painting together but also summarizes the perplexity of Richter's art: "Of all colors, only gray has the quality of representing nothing." Therein lies the artistic challenge that Richter triumphs over, the ongoing challenge to create meaningful and enduring works of art—out of nothing.

OEHLBERG, 1986

Oil on canvas

300.9 x 250.2 cm (118½ x 98½ inches)

Catalogue raisonné number: 598

Inscribed by the artist on reverse:

middle left edge: 598

middle right edge: Richter

1986

upper middle: †

Purchase: By exchange 107:1987

COMMENTS

Roberta Smith wrote in the *New York Times* on March 13, 1987 a review of the Richter exhibition at Marian Goodman/Sperone Westwater in March 1987. The following are excerpts from that review, "Art at Two Galleries, Gerhard Richter Works."

This West German painter is known for rather perversely splitting his talent between quasi-Photo Realist images (landscapes and lighted candles predominate) and boldly colored abstractions, and for plying the contradictory tensions between the two. His landscapes have a peculiar abstracting fuzz to their surfaces, while his abstract paintings, seemingly gestural as they are, always hint at the photographic. There's a sharp depictive quality to their dramatic brush strokes and the surrounding space, plus a complex palette that seems to be pure Cibachrome—and the combined effect constantly keeps us guessing.

In his new shows...Mr. Richter concentrates all his energy on abstractions that are layered to a new confounding density—both physical and conceptual. Once beyond their sheer decorative vehemence—which is considerable—the main questions that we are left with, and that keep us looking, are two: How are these things made and what do they mean? Thus, what appears to be conventionally, even lusciously, "abstract" becomes quite provocative.

Stylistically, Mr. Richter's paintings occupy a skeptical midpoint between the over- and the undervalued. Upon first sight they seem to be accumulations of dramatic Abstract Expressionist gestures; we want to embrace their maker as the full-color heir to Franz Kline, for example. But their splashes and pulls of paint are completely subjectless and so completely about a kind of breathtaking technical bravura that American viewers, in particular, may also find themselves thinking about that early 1970s mini-trend, Lyrical Abstraction, while some of Mr. Richter's strange trompe l'oeil effects may call to mind its even more suspect ancillary, Abstract Illusionism.

Adding to the confusion is the fact that Mr. Richter's breathtaking technique is not exactly what it appears to be. Up close, his glancing gestures realign into methodical layerings of paint that pit the handmade against the mechanical...Mr. Richter's art has a conceptual infrastructure that gives it a lot of art-critical clout these days. His paintings can also be taken as carefully calculated and constructed "anti-paintings." But the conceptual slant of his art, like the recurring slant of the paint shards that dapple his surfaces, should not obscure the fact that he can also be taken, pure and simple, as a late and quite decorative Formalist. His work has the strengths but also some of the weaknesses of an artist like Frank Stella. His dazzling visuality is also a trifle cold and quite opaque; his paintings have a tendency to be too similar, and to seem mass-produced.

But the new density of Mr. Richter's surfaces is one of both mind and matter, and the most compelling aspect of his art is his faith that the way a painting is made is part and parcel of its meaning. Sticking to oil on canvas, he suggests that there are many new tricks left in the old dog yet. At this point he can be faulted, but only partially, for not using more of them himself.

PROVENANCE

[Marian Goodman Gallery/Sperone Westwater, New York, New York]

EXHIBITIONS

Marian Goodman Gallery, *Gerhard Richter Paintings*, March 5-April 4, 1987.

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Flash Art, October 1987, ill. p. 98.

Roald Nasgaard, et. al., *Gerhard Richter Paintings*, exh. cat., Museum of Contemporary Art, Chicago, and Art Gallery of Ontario, Toronto, London: Thames and Hudson, 1988. p. 136, ill.



BETTY, 1988

Oil on canvas

101 x 71 cm (40 $\frac{1}{8}$ x 28 $\frac{3}{8}$ inches)

Catalogue raisonné Number: 663-5

Inscribed by the artist on reverse:

upper left: 663-5

lower right: Richter

1988

Purchase: Funds given by Mr. and Mrs. R. Crosby Kemper, Jr., through the Crosby Kemper Foundation, Arthur and Helen Baer Foundation, Mr. and Mrs. Van-Lear Black III, Hon. and Mrs. Thomas Eagleton, Mr. John Weil, Mr. and Mrs. Gary Wolff; Museum Purchase, Dr. and Mrs. Harold Joseph, and Mrs. Edward Mallinckrodt, by exchange 23:1992

COMMENTS

Though completed immediately after the *18.Oktober 1977* paintings in 1988, this work remained in the artist's possession until 1991 when it was first exhibited in London.

The painting is based on a photograph that the artist took of his daughter, Betty, in 1978 when she was eleven years old. In 1977 he had first painted his young daughter. He retained the photograph, unable to paint it because "it was too beautiful." Ten years later when, in the same spell in which he painted the images of the Baader-Meinhof group, he painted this picture. The pose of Betty, the artist has indicated, was partly posed and partly spontaneous. The photograph that this painting is based on is reproduced in the catalogue of photographs, known as *Atlas*, that Richter has taken or collected over the years.

In the completed painting the head of Betty appears to have a Vermeer-like softness which confers an appearance of maturity far beyond her actual age. The pink and white nightshirt and the red and white patterned jacket that she wears, however, give her torso a youthful appearance.

In the 1991 Anthony d'Offay Gallery catalogue the following comments referred to *Betty*:

At first sight, the young woman seems to be painted with a disarming lack of guile. Her presence at the front of the picture-space is established with such photographic dexterity that she exudes a refreshing sense of directness. The customary distance between observer and observed has been minimised to the point of dissolution, and the turning of her head appears to be only a momentary gesture. Indeed, by entitling the painting Betty (page 9), Richter implies that he would like to dispense with formality and place the viewer on candid terms with his sitter at once.

After a while, however, the air of incipient approachability gives way to a far less straight-forward alternative. The woman's decision to look aside gradually takes on a very different connotation, as if she aimed above all at withholding access to her private self. As our eyes travel over the floral pattern spattering her jacket and the strands of fair hair gathered so simply at the back of her head, we realise that the painting concentrates on superbly simulated textures rather than anything more revealing of her inner character. The uncanny skill with which Richter's brushwork reproduces the surface of things becomes a distancing device, preventing us from being seduced by the illusion of an uncomplicated reality. The painting's overt reliance on camera-based vision ends up stressing artifice alone, and the woman assumes the tantalising quality of an enigma. Although she is the artist's own daughter, Betty ultimately appears unknowable in this subtle and deceptive picture. By electing to gaze at the uninflected darkness beyond her, she seems to acknowledge the hold which perceptual mystery exerts over her view of the world.

*Richter himself would endorse such an attitude. The dark area claiming Betty's attention emanates, after all, from one of his own paintings on the wall. During his long and prolific career, Richter has embraced minimal abstraction at one extreme and a photographically derived approach at the other. He delights in confounding the whole notion of a sacrosanct artist's style, to be cultivated with monastic consistency. Although he first established his reputation in the early 1960s with photo-based work, Richter has subsequently claimed the right to pursue an exceptionally diverse array of directions. Even at the height of his dependence on photographic sources, he developed strategies that undermined the plain statement of his source. Time and again the camera's sharp focus was blunted by devices which ranged from gentle blurring to more obtrusive ways of disrupting the image's coherence. If he has restored the lost clarity on certain occasions since then, the apparent simplicity of a painting like *Betty* should never be taken at face value. Its immediate appeal, which initially seems to border on the saccharine, is replaced in the end by a state of uneasy expectancy. Just as there is a teasing, almost Hitchcockian quality about the woman's hidden face, so Richter savours the quiet confrontation between the photo-realism of the figure and the grey austerity exemplified by the abstract canvas beyond.*

*Richter venerates the achievements of the European figurative tradition: on the wall of his Cologne studio he has pinned a colour reproduction of Ingres's *Bather of Valpinçon*, whose turned head could well be seen as a precedent for *Betty*. But the principal thrust of his paintings over the past decade suggests that, for the moment at least, he finds non-representational art a more fertile challenge. Pictures in the style of *Betty* have become increasingly rare like occasional pauses between sustained bouts of work on canvases where overt figuration has been banished from sight. These new and hugely impressive canvases are not, however, as minimal as the paintings in the background of *Betty*.*

*The conspicuous élan of the abstract pictures in the present show could hardly be further from the careful, exacting brushwork which a painting like *Betty* requires.*



The catalogue notes in the 1991 Tate Gallery exhibition included the following comment on *Betty*; however, the "photographic facsimile" mentioned below refers to a print, edition of thirty, that the artist issued in 1991 and which photographically duplicates the image in *Betty*. Apparently Richter considered overpainting the image in the print, but subsequently decided not to.

This picture is based on a photograph of the artist's daughter, Betty. A number of photographic facsimiles, re-photographed from the painting are currently being overpainted in the manner of Richter's treatment of recent photographs he has taken himself of candles, self-portraits, buildings, and other motifs. These groups of works derived from single images might be termed "unique prints." In 1977 Richter painted two pictures from photographs of Betty [435/4 and 435/5] and in 1989 also overpainted small Polaroid photographs of her.

The exhibition of *Betty* at the d'Offay Gallery elicited the following comment by James Hall in *The Independent Magazine*:

The striking picture of his daughter Betty... was painted in 1988. Richter was then working on a grey painting of the terrorist Ulrike Meinhof, which showed her when she was a beautiful child...

In both pictures, judgment is withheld: just as Ulrike Meinhof was not an obvious Goneril, Betty Richter is not an obvious Cordelia. She is alienated from us by the characteristic blurring of the paint, but she also seems to repudiate us (and, by inference, her father) by twisting back to look into a void...

Sarah Kent, who also reviewed the d'Offay exhibition, wrote:

'Betty' seems a disarmingly straightforward painting of Gerhard Richter's daughter—direct almost to the point of naivety. The pattern on her jacket and the texture of her blonde hair are portrayed with such clarity of detail that her presence almost seems tangible, while the twist of her body creates a sensation of space so convincing that it seems to invite entry into the picture. But intimacy is denied. The young woman emphatically turns her back on the viewer as though to resist this invasion of privacy. She looks toward a dense area of dark green, probably an abstract painting on the wall behind. Metaphorically the picture sets up a dialogue between two language systems available to the artist—a painted figure considers an abstract image. The painting is like a talisman, a statement of Richter's refusal to be bound by either orthodoxy.

Andrew Renton in *Flash Art* commented:

Two simple keys into the show are a typical dry-brushed portrait, Betty (1988), with the sitter's head turned away from painter and viewer. Adjacent to it, the Four Panes of Glass, from 1967...

The latest "Abstract Paintings" seem, on the one hand to be more violent defacements than ever before but, on the other, suggest so much that is specifically not about abstraction. Thus the role of Betty, as a kind of index.

PROVENANCE

[Anthony d'Offay Gallery, London]

EXHIBITIONS

London, Anthony d'Offay Gallery, *Gerhard Richter: Mirrors*, April 22–June 1, 1991.

London, Tate Gallery, *Gerhard Richter*, October 30, 1991–January 12, 1992.

REFERENCES

Richard Cork, "Through a Glass, Darkly: Reflections on Gerhard Richter," *Gerhard Richter: Mirrors*, exhibition catalogue, London, Anthony d'Offay Gallery, 1991, pp. 7–9, 69, ill. fig. 1 and fig. 27.

Gerhard Richter, exhibition catalogue, London, Tate Gallery, 1991, ill. fig. 49, p. 130.

James Hall, "An Artist Without a Style," *The Independent Magazine*, April 1991, p. 52, ill. p. 50.

Mary Rose Beaumont, "Gerhard Richter/Anthony d'Offay," p. 233, ill.

Sarah Kent, "Richter Scale," *Time Out*, May 8–15, 1991, p. 36.

Andrew Renton, "Spotlight: Gerhard Richter," *Flash Art*, Summer 1991, p. 121, ill.

JANUARY, 1989

Medium: oil on canvas

Canvas (699A): 320 x 200 cm (126 x 78¾ inches)

Canvas (699B): 320 x 200 cm (126 x 78¾ inches)

Overall dimensions: 320 x 400 cm (126 x 157½ inches)

Prologogue raisonné number: 699

Inscribed by the artist on reverse:

Canvas, middle left edge: 699A
(699-B)
←

Canvas, lower right corner: Richter
1989

Canvas, middle left edge: 699B

Canvas, middle right edge: 699B
(699A)
←
R.

Provenance: Funds given by Mr. and Mrs. James E. Schneithorst, Henry L. Freund and the Henry L. and Natalie Edison Charitable Trust; Alice P. Francis, by exchange 28:1990

REFERENCES

Article written by Roger Bevan for *The Burlington Magazine* on the occasion of the exhibition of the diptychs in New York in February 1990 provides the best discussion to date of the diptychs, their execution, and their layered meanings. The article, which discusses all three diptychs and underscores their emotional content, reads as follows:

Set against a background of personal turmoil, the new pictures of Gerhard Richter, currently being shown in New York at Marian Goodman and Terence Westwater...convey a sombre, even pessimistic mood. Their appearance is bleak and oppressive, closer scrutiny revealing that veils of black pigment have been washed across and have nearly obliterated compositions of a more joyous and brightly coloured palette. The techniques and instruments employed in the execution of these brooding works are those which Richter has been using for more than a decade and which he perfected for the London paintings of 1987...but their emotional content could hardly have contrasted more sharply with those previous essays in abstraction.

Richter's black period, as it might be described, spans about fifteen months and culminated in three large diptychs entitled, in the order of their completion in the early summer of 1989, after the winter months of January, December, and November...Constituting a self-contained season of gloom, these hauntingly mysterious pictures are built from as many as ten separate layers of paint applied by a variety of conventional and improvisatory means.

*With long brushes and thin plastic scrapers, mounted in wooden frames, Richter constructs compositions from an extraordinarily rich range of paint textures, continuing to rely as heavily upon the effects of 'controlled chance', which he prizes as a stimulus to his imagination, as on his own remarkable powers of craftsmanship. But the authority and confidence of new works such as the *Struktur* series or the three *Schwan* (Fig. 117) paintings (a black swan) suggest that his control over chance is nearly complete.*

*The new abstract paintings were previewed at the Boymans-van Beuningen Museum in Rotterdam in an exhibition which presented them with the 18 Oktober 1977 series, those fifteen modern moral pictures...For many years Richter has been working simultaneously in two divergent, apparently contradictory styles, and intentionally juxtaposing representational and abstract canvases in his exhibitions. But never before has the artist created a body of work in which both systems are linked so closely by emotional charge. For the black abstract paintings make a perfect foil for the terrible theme of the *Red Army Faction*. Unexpectedly biographical, they are steeped in a melancholy which pervades the photopaintings, whatever may have been Richter's political intentions for this series. One wonders how far his involvement with that awesome subject may have contributed to the personal condition which found such forceful expression in his new abstraction.*

The emotional link between the recent abstract and representational paintings was underlined in other ways. The Rotterdam exhibition showed five earlier Gray paintings which were executed under similar circumstances of personal anguish at various dates between 1966 and 1976. Their surprising inclusion among more than forty works completed in the previous eighteen months reinforced the point. Even more revealing was the decision to hang, for just one week in December 1989, the three diptychs of January, December, and November at Portikus in Frankfurt where the 18 Oktober 1977 series had been exhibited some months before, a strategy which Richter devised to demonstrate how tightly interlocked is the content of his new works.

In the past, critics have sought to justify the divergence of Richter's stylistic approaches by pointing to shared technical research or retreating to the argument of pure painting. It was a contrived defence which never took proper account of the passion in his art. The importance of the new abstract paintings lies in the way in which they shake our preconceptions of Richter's art and force a reassessment of the emotional content of both branches of his activity.

In her review of the Marian Goodman exhibition in the *New York Times* Roberta Smith wrote:

In his latest show of artistic strength, the West German Gerhard Richter continues to pit abstraction against representation, painting against photography, and pure physical paint against poetic emanation. More than ever, Mr. Richter is a brilliant tactician of the painted surface, a cool-handed mechanic whose work burns with a kind of heatless passion that is both seductive and off-putting. Like Jackson Pollock, he has evolved a no-hands, no-brush surface treatment, a method in which chance and consummate con-

trol seem to mingle effortlessly, forging an increasing visual density and power. Like the young Frank Stella, he taunts the viewer with the possibility that what you see is what you see, period.

In the past, Mr. Richter has specialized in a deep, illusionistic space and tilting diagonal brushstrokes, creating works that seemed to freeze-dry Abstract Expressionist flamboyance while also suggesting giant photographic details of a silent underwater world. Now the artist is sticking more and more to the flat of the canvas and favoring fewer colors, most prominently black and white, over the brighter, fuller spectrum of previous years.

But many of his characteristic dualities remain in place. Three small realist images—one at Goodman and two at Sperone—are on hand, signaling Mr. Richter's larger conceptual program, specifically his refusal to choose between styles. Without the realist asides, some of the smaller abstract paintings in both shows might simply look like the best lyrical abstraction ever made.

Still, the obsession with pure paint has its undeniable fascinations. The flat horizontal and vertical pulls of paint that dominate these luminous works, usually applied with big sheets of plastic, show the skin of paint stretched literally to the breaking point. And break it does, creating surfaces riddled with little gaps and fissures and enticing glimpses of earlier layers and other colors.

As usual, the effect is at once synthetic and surprisingly naturalistic. The blurred light and implied speed of these surfaces can suggest giant pieces of film passing before the eyes...Some of these large paintings in these shows—especially a dark, looming trio of enormous double-canvas works at Goodman named after winter months—may be among the best paintings Mr. Richter has ever made. But it's hard to say. His paintings are always visually impressive, but they are also plagued by a certain sameness and a sense of nearly mass production.

At the same time, this kind of ambivalent response may be what the artist is after. Ultimately, he is a painter who refuses to commit himself absolutely to his medium, who pits the congested, eye-filling uniqueness of each canvas against its redundancy, just as he plays the continuation of painting against the possibility that painting is dead.

An unsigned review of the Marian Goodman show in *The New Yorker* stated, in part:

In Gerhard Richter's work the distinction between "objective" and "nonobjective" painting is revealed as the fool's conundrum it always was. Over the

past couple of decades, Richter has produced work in alternating styles of painting—styles that many consider to be formally and ideologically opposed. He paints landscapes and still-lives that have a quasi-photographic appearance yet manage to evoke virtually the whole tradition of painting in the European north; his landscapes, though, are emptied of allegorical symbols, and his still-lives are without the emblems of vanitas. He also paints gestural abstractions that suggest the rhythmic abandon of a de Kooning yet look as if they had been fixed by a photochemical process. Faced with a Richter, in either genre, we may not be sure whether we are detecting the white heat of zealotry—the artist's will to mastery—or a gelid gloss of reason: a postmodern tem...At Marian Goodman—where the Richter show has been extended through this week—there are several abstractions in grisaille that, with brilliant painterly detail and bravura brushwork, suggest an ultimate geological winter: a world frozen stiff.

PROVENANCE

[Marian Goodman Gallery/Sperone Westwater, New York, New York]

EXHIBITIONS

Rotterdam, Museum Boymans-van Beuningen, *Gerhard Richter 1988/89*, October 15–December 3, 1989.

Frankfurt, Portikus, *Gerhard Richter*, December 12–December 19, 1989.

New York, Marian Goodman Gallery, *Gerhard Richter*, February 2–March 3, 1990.

REFERENCES

Gerhard Richter 1988/89, exh. cat. Rotterdam, Museum Boymans-van Beuningen, 1989, p. 161, ill.

Roger Bevan, "New York/Gerhard Richter," *The Burlington Magazine* (February 1990), pp. 161–62.

Roberta Smith, "Gerhard Richter: New Paintings," *New York Times* (February 9, 1990), p. C23.

"Review, Goings On About Town," *The New Yorker* (March 1990.)

Peter Schjeldahl, "Death and the Painter," *Art in America* (April 1990), ill. p. 257 (Right panel only).

Alexandra Bellos, "Gerhard Richter: Paintings," *The Riverfront Times* (November 14, 1990), p. 30.

Gerhard Richter, exh. cat. London, Tate Gallery, 1991, p. 130.

DECEMBER, 1989

Medium: oil on canvas

Left canvas (700A): 320 x 200 cm (126 x 78¾ inches)

Right canvas (700B): 320 x 200 cm (126 x 78¾ inches)

Overall dimensions: 320 x 400 cm (126 x 157½ inches)

Inventory number: 700

Inscribed by the artist on reverse:

Left canvas, middle left edge: ←

Right canvas, middle right edge: 700A

Left canvas, lower right corner: Richter

1989

Right canvas, middle left edge: 700

B

Left canvas, middle right edge: →

Right canvas, lower right corner: R.

Provenance: Funds given by Mr. and Mrs. Donald L. Bryant, Jr.,

Francis A. Mesker, George and Aurelia Schlapp, and

Estate Purchase; Mr. and Mrs. John E. Simon, Estate of Mrs.

Edith Rabushka in memory of Hyman and Edith Rabushka, by

January 29, 1990

PROVENANCE

Marian Goodman Gallery/Sperone Westwater, New York, New York]

EXHIBITIONS

Rotterdam, Museum Boymans-van Beuningen, *Gerhard Richter 1988/89*,

October 15–December 3, 1989.

Frankfurt, Portikus, *Gerhard Richter*, December 12–December 19, 1989.

New York, Marian Goodman Gallery, *Gerhard Richter*, February 2–March 3,

REFERENCES

Gerhard Richter 1988/89, exh. cat. Rotterdam, Museum Boymans-van

Beuningen, 1989, p. 161, ill.

Roger Bevan, "New York/Gerhard Richter," *The Burlington Magazine*

(January 1990), pp. 161–62.

Roberta Smith, "Gerhard Richter: New Paintings," *New York Times* (February

1990), p. C23.

"Review, Goings On About Town," *The New Yorker* (March 1990).

Alexandra Bellos, "Gerhard Richter: Paintings," *The Riverfront Times*

(November 14, 1990), p. 30.

Gerhard Richter, exh. cat. London, Tate Gallery, 1991, p. 130.

NOVEMBER, 1989

Medium: oil on canvas

Left canvas: 320 x 200 cm (701A) (126 x 78¾ inches)

Right canvas: (701B) 320 x 200 cm (126 x 78¾ inches)

Overall dimensions: 320 x 400 cm (126 x 157½ inches)

Inventory number: 701

Inscribed by the artist on reverse:

Left canvas, middle right edge: 701

A

Left canvas, lower right corner: Richter

1989

Right canvas, middle left edge: 701

B

Right canvas, lower right corner: R.

Purchase: Funds given by Dr. and Mrs. Alvin R. Frank and

Pulitzer Publishing Company Foundation 30:1990

PROVENANCE

[Marian Goodman Gallery/Sperone Westwater, New York, New York]

EXHIBITIONS

Rotterdam, Museum Boymans-van Beuningen, *Gerhard Richter 1988/89*,

October 15–December 3, 1989.

Frankfurt, Portikus, *Gerhard Richter*, December 12–December 19, 1989.

New York, Marian Goodman Gallery, *Gerhard Richter*, February 2–March 3,

1990.

REFERENCES

Gerhard Richter 1988/89, exh. cat. Rotterdam, Museum Boymans-van

Beuningen, 1989, ill. p. 161.

Viktoria von Fleming, "Enigma Within an Enigma," *Contemporanea* (November 1989), ill. pp. 44–41 (detail).

Roger Bevan, "New York/Gerhard Richter," *The Burlington Magazine*

(February 1990), pp. 161–62, ill. p. 162.

Roberta Smith, "Gerhard Richter: New Paintings," *New York Times* (February 9, 1990) p. C23.

"Review, Goings On About Town," *The New Yorker* (March 1990.)

Alexandra Bellos, "Gerhard Richter: Paintings," *The Riverfront Times* (November 14, 1990), p. 30.

Gerhard Richter, exh. cat. London, Tate Gallery, 1991, p. 130.

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NOVEMBER





MIRROR PAINTING (GRAY), 1991

Four panels of glass and enamel paint

300 x 175 cm (118 x 69 inches) each

Catalogue raisonné number: 751/1-4

Fabricator: Pittsburgh Plate Glass, Pittsburgh, Pennsylvania

Each panel has a certificate signed by the artist which is applied to the reverse.

The certificate on the third piece of glass reads:

Certificate Work Number 751-3

MIRROR PAINTING (GRAY), 1991

300 X 175 cm

Richter, 91

Gift of the artist 734:1991.1-4

On April 12, 1991, the author and this Museum's building manager Dan Esarey met with the artist in his studio in Cologne to discuss possibilities for completing the large new gallery that would be dedicated to Richter's three diptychs. The artist proposed that a mirror painting might complement the diptychs. The artist had recently had fabricated several paintings for an exhibition entitled *Gerhard Richter: Mirrors* at Anthony d'Offay Gallery, London. Included in that exhibition was the painting

Betty, 1988. In subsequent months the artist, using blueprints and an elevation and model of the gallery, considered questions of the size, placement, and color of a mirror painting for St. Louis. He sent a detailed drawing of how the works might be installed as well as a sample color for the painting. The Museum authorized the fabrication of the painting by Pittsburgh Plate Glass. The material used is Pittsburgh Plate Glass's Spandrel Glass. It is one-quarter inch thick and is bracketed to the wall with three horizontal, interlocking brackets.

The four-part painting was completed in December and installed in the Museum's Richter Gallery on January 20, 1991, according to the elevation plan received from the artist in June 1991. In this arrangement a pair of panels was placed on each side of a large arched window in the gallery. After the acquisition of *Betty* in early 1992, the four-part *Mirror Painting (Gray)* was reinstalled to accommodate *Betty*. The artist suggested three possible arrangements; it was determined that the arched window that had separated the two pairs of glass panels should be covered over and the four panels of the *Mirror Painting* should be installed in a row on one wall.

Opposite: Detail of the fourth panel of *Mirror Painting (Gray)*, 1991. Reflected in this panel is the image of the diptych, *January*.

Overleaf: Installation photograph of *Mirror Painting (Gray)* and *Betty*. Reflected in *Mirror Painting (Gray)* are the diptychs *December*, *November*, and *January*.







In part because his prints are made by reproductive rather than "artistic" processes and because the artist himself regards them as a secondary aspect of his artistic enterprise, the prints of Gerhard Richter are among the less studied aspects of his work. The artist considers his prints to be "anti-prints," created to run counter to the concept of a print as a beautifully crafted object. Richter's prints are made with little direct involvement of the artist in the execution. None of the prints are done by traditional print techniques such as etching, engraving, or lithography; rather, they are purposefully commercial in their execution.

Several exhibitions have surveyed Richter's prints. The first exhibition of his prints, *Gerhard Richter: Graphik 1965-1970*, was held at the Folkwang Museum in Essen in 1970. The following year a group exhibition at Edition René Block in Berlin, *Grafik des Kapitalistischen Realismus*, catalogued his prints and placed them in the context of prints by his contemporaries K.P. Brehmer, K.J. Hodicke, Konrad Leug, Sigmar Polke, and Wolf Vostell. The premise for the catalogue title was the "happening" staged by Richter and Leug at a Düsseldorf department store on Friday, October 11, 1963, which was entitled *Eine Demonstration für den Kapitalistischen Realismus*. The "demonstration," a protest or at least a jaundiced view of commercialism, was adopted by Block as a broad heading for the show of prints by these six artists. Five years after his first exhibition of prints by this group, Block produced a sequel exhibition, covering prints by five of the six artists (with the exception of Leug, who had changed his name to Konrad Fischer and become a successful art dealer) produced between 1971 and 1976. Since 1976, Richter's prints have not been catalogued.

photograph is the initial source for all of Richter's prints. In studying the ways in which photographs are utilized in prints by comparison in the paintings, one can touch on several of the inner dialogues that occur in Richter's work.

In photopaintings, for example, Richter might clip a photograph from a magazine or newspaper (particularly in his early paintings) or take a photograph himself. By means of an overhead projector, the photographic image is projected onto the surface of the unpainted canvas. The outline of the image is sketched in pencil on the canvas and then is painted free hand, although with frequent reference to the photograph, which might be pinned to the wall next to the painting. Thus the mechanical transfer of reality (the photograph) is transposed by the brush into painting.

In prints, as with photopaintings, Richter might begin with a photograph clipped from a magazine or newspaper or a snapshot that has been taken. Richter then gives the photographs to a printer, who uses commercial printing processes instead of the artist's hand to translate the source material into art. Richter's interest in prints lies in combining layers of photographic processes with the media's built-in orientation toward replication. Richter initiates mechanically reproduced prints, whose initial image he selects but in which he does not physically transpose. He takes pride in his lack of involvement in the printmaking process. Commercial printing processes allow him to fabricate a ready-made (but actually carefully selected) image with relatively little of his own involvement. The works of apparent informal factuality. By using offset lithogra-

phy, a photo-mechanical process used in commercial publishing, Richter demonstrates that he can transform the artifact (a snapshot or clipped photograph) directly into art, without recourse to traditional techniques.

For his prints, Richter selects photographs from four categories: photos that served as the basis for a painting; photos that are similar to photographs used for paintings; photos of works that are based on previous photographs; and photos that are completely independent of the photopaintings. In the cases of *Airplane* and *Elisabeth*, two of his earliest prints, Richter used newspaper photographs that were similar to, yet different from, those he used for related paintings. With *Page Corner*, 1967, the artist used a photograph of the painting by the same title as his source material. And with *Train Station* and *Halfmannshof*, photographic images were used that do not appear as paintings. The difference between an editioned print and an editioned photograph becomes a blurred, and almost meaningless, distinction in Richter's works on paper. The *Sechs Fotos*, 1990, which reproduce black-and-white photographs taken in his studio, illustrate similar and different roles of the camera. In *Sechs Fotos* the artist is the model, creating a posed, offhand image. With *Occupied House*, 1990, as with many of the prints, the process translates a painting based on a photograph into a photographic replica or simulacrum.

Individual entries and commentaries on each of the prints and photographs by Richter in the collection of The Saint Louis Art Museum follow.

AIRPLANE I, 1966

Screenprint

Image: 48.3 x 81.3 cm (19 x 32 inches)

Signed and dated lower right: Richter III.66.

Inscribed lower left: Probedruck (9/10)

Purchase: Museum Shop Fund 162:1990

Between 1963 and 1965, Richter painted images of propeller-driven bombers and jet fighter aircraft. In 1966, he made his third print, *Airplane*, in two versions, both based on the same newspaper photograph. This impression, one of ten proof sheets for the first version of the print, consists of two overlapping gray screens. One screen is of charcoal gray and the other is a cooler blue/gray. Shifting the screen approximately one-half inch to the left created a shadow effect around the forms of the planes.

While influenced by Roy Lichtenstein's comic book-inspired paintings of jet fighters, Richter's images of planes are monochromatic and poignant reminders of war.

PROVENANCE

Joachim Zimmerman, Erbach, Germany;
[Galerie Grasslin Ehrhardt, Frankfurt]



ELISABETH I, 1966

Offset

Sheet and image: 70 x 59.4 cm (27½ x 23⅜ inches)

Signed and dated in graphite on the image lower right:

"Richter, X.66."

Verso: in graphite in artist's hand lower right: Elisabeth/42/50(I)

Purchase: Museum Shop Fund 163:1990

In 1966 Richter made a print of Queen Elizabeth II based upon a newspaper photograph. The queen, who wears a hat, appears indistinct. *Elisabeth I* is Richter's first print to utilize the offset technique, the photo-mechanical form of reproduction that the artist prefers. This print is a gray duotone with the lighter tone dropped approximately one inch. Dropping one of the tones creates a softer effect.

Both *Elisabeth I* and *Elisabeth II* were published by Edition h, Hannover, the gallery that Richter and Sigmar Polke exhibited at jointly in 1966. This gallery published Polke's first print in 1967. In 1967, Richter painted *Queen Elizabeth* (JH #168, Museum Wiesbaden). The painting of Queen Elizabeth, in which she wears a tiara and a necklace, is based on a different published photograph than the print of the prior year.

PROVENANCE

Joachim Zimmerman, Erbach, Germany;
[Galerie Grasslin Ehrhardt, Frankfurt]

ELISABETH II, 1966

Offset

Sheet and image: 70 x 59.4 cm (27½ x 23⅜ inches)

Signed and dated in graphite on the image lower right: Richter,

X.66.

Verso: in artist's hand in graphite lower right:

Elisabeth/44/50(II)

Purchase: Museum Shop Fund 164:1990

The second version of the *Elisabeth* has a more dappled surface than the previous one. This version is a halftone printed on a grid. The grid derives from the fact that the image comes from a newspaper photograph, with the print revealing the grid of the newspaper newsclip.

PROVENANCE

Joachim Zimmerman, Erbach, Germany;
[Galerie Grasslin Ehrhardt, Frankfurt]



PAGE CORNER, 1967

Screenprint and offset

Sheet and image: 23.4 x 18 cm (9¼ x 7⅛ inches)

Numbered in graphite on the edge of the image of turned

paper: 712; signed and dated in the image: ichter/ .2.67

Purchase: Museum Shop Fund 166:1990

This print, Richter's seventh, derives from a set of ten small studies entitled *Turned Sheets*, 1965 (JH #70). Each of the ten paintings is a *trompe l'oeil* version of a page turning. The print is signed and dated in the shadow of the turned page. The placement of the artist's signature and date appears about to be covered over (or revealed) by the turning page. As John T. Paoletti has noted in *The Print Collector's Newsletter* (March-April 1988, p. 2), "In the rare instance when Richter does utilize a clear image he plays illusionistic tricks so that the picture of reality he presents proves to be fraud." Paoletti goes on to note that, "The *trompe l'oeil* is a ruse that helps us to overlook the fact that there is nothing in the print, the fictive sheets of paper are blank except for the counterfeit, printed signature and date." In fact, the signature and date provide the subject matter for the print. It was created at a time when Richter made a painting of fictive doors which sequentially appear to be closing or opening (Ludwig Museum, Cologne). These optical illusions, deriving ultimately from Magritte, anticipate the confounding illusionism of his later abstract paintings.

PROVENANCE

Joachim Zimmerman, Erbach, Germany;
[Galerie Grasslin Ehrhardt, Frankfurt]

TRAIN STATION, 1967

Offset

Sheet: 58 x 68.9 cm (22¹³/₁₆ x 27³/₁₆ inches)

Image: 47.8 x 58.3 cm (18³/₄ x 23 inches)

Numbered in graphite, lower left border: 51/170; signed and

dated in graphite, lower right border: Richter 67

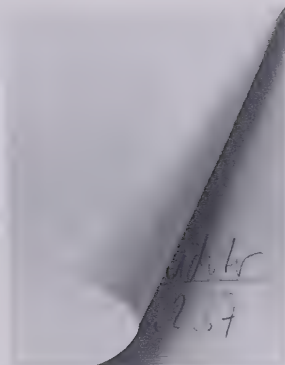
Inscribed in graphite, center of border: hannover

Purchase: Museum Shop Fund 165:1990

This print, Richter's sixth, was a fund-raising vehicle for the artists' guild (Kunstverein Hannover) in Hannover. The artist was asked to produce a print, bought a postcard depicting the Hannover train station. The image is intended to be amusing, using a vernacular illustration of a familiar site in the city of Hannover as the basis for the work of art. Manipulating the image in the dark room created the appearance of a circle of light in the center of the image and by juxtaposing the duotone film off register, the printer created the blurred effect of the print as well as a sense of motion and depth. Richter played with the composition to create a "pop art effect" and to provide a sense of drama and mystery to the image.

PROVENANCE

Joachim Zimmerman, Erbach, Germany;
[Galerie Grasslin Ehrhardt, Frankfurt]



MAO, 1968

Offset

Sheet and image: 83.9 x 59.3 cm (33 x 23³/₈ inches)

Signature: none

Purchase: Museum Shop Fund 167:1990

This large print, Richter's ninth, was based on a photograph from a newspaper. Approximately 800 impressions of it were made. This impression does not bear the characteristic stamp on the reverse, "Gerhard Richter/Lichtdruck 1968, c edition h. hasede, hannover." At the time the print was made, there were many young people in Germany and elsewhere who considered themselves to be Maoists. The artist thought that Mao himself appeared so comical in appearance that he was prompted to make this print. Andy Warhol's use of Mao's face in paintings and prints dates from 1970.

PROVENANCE

Joachim Zimmerman, Erbach, Germany;

[Galerie Grasslin Ehrhardt, Frankfurt]



SHADOW PICTURE I, 1968

Collotype

59.8 x 64.6 cm (23½ x 25⅞ inches)

Inscribed in graphite lower left: Probe; signed and dated in graphite lower right: Richter 68; *Verso*: annotated in graphite L.C.: GR #111

Purchase: Museum Shop Fund 55:1989

In 1968, Richter painted a group of nine paintings which he entitled *Shadow Picture*, (JH #209/1–209/9). *Shadow Picture I* derives from the first painting in this series (JH #209/1 Stadisches Museum Leverkusen, long-term loan). The *Shadow Picture* series was preceded by a series of paintings entitled *Window*, (JH # 204 and 205). In both series the artist depicts a single form in the foreground and its shadow.

John T. Paoletti, in his article on Richter's prints in *The Print Collector's Newsletter* (March-April 1988, p. 3), has noted that Richter placed single wooden units near the wall of his studio and lit them intensely so that they cast shadows on the floor and the wall. The resulting image is one in which the forms and spaces can be read as either positive or negative.

According to the artist, he gave the *Shadow Pictures* to the printer to create the prints. The area that appears as the foreground form is actually white unprinted paper. These prints are collotypes, that is, they are the result of a photo-mechanical printing process. It is a method that is commonly used to reproduce photographs of works of art. Upon close examination of the print, one can see the weave of the canvas upon which the original painting was made.

PROVENANCE

[David Nolan Gallery, New York]

SHADOW PICTURE II, 1968

Collotype

59.4 x 64.2 cm (23⅜ x 25¼ inches)

Signed and dated in graphite lower right: Richter 68

Inscribed in graphite lower left: 11/150

Purchase: Museum Shop Fund 56:1989

This print derives from the painting, *Shadow Picture*, 1968 JH # 209/2. In 1969, Richter had made a series of nine photographs of wooden constructions in his studio which were reproduced in a series of offset prints entitled "9 Objects." In the *Shadow Picture* prints, these objects demonstrate Richter's interest in perception and the optical difficulties of determining positive and negative space.

PROVENANCE

[David Nolan Gallery, New York]



STUDIO, 1968

Offset

Sheet: 34.7 x 48.8 cm (13⁵/₈ x 19¹/₄ inches)

Image: 22.9 x 31.6 cm (8⁷/₈ x 12³/₈ inches)

Signed and dated in graphite lower left: Druckprobe, Richter 68

Verso: in graphite upper right: 1852 Richter DM 90.-;

Purchase: Museum Shop Fund 168:1990

Richter's eleventh print was based on a photograph of the courtyard in front of the artist's studio in Düsseldorf. The date and time the photograph was taken appear in the lower right-hand corner of the print ("14.2.68, 16.02 Uhr", i.e., February 14, 1968, 4:02 p.m.). Such data looks like an excerpt from a documentary or a news report. It prefigures the stark imagery of the artist's *Oktober* paintings of 1988. Ironically, the precise information about the date and time of the photograph do not give the viewer any clue about the event that purportedly has or is about to occur. The print is a gray and black duotone with moiré pattern.

PROVENANCE

Joachim Zimmerman, Erbach, Germany;
[Galerie Grasslin Ehrhardt, Frankfurt]

HALFMANNSHOF, 1968

Offset

Sheet: 39.1 x 52 cm (15³/₈ x 20¹/₂ inches)

Image: 28.9 x 42 cm (11³/₈ x 16¹/₂ inches)

Titled within the lower part of image in graphite: Der

Halfmannshof.; numbered in graphite lower left 126/150;

signed and dated in graphite lower right: Richter 68

Purchase: Museum Shop Fund 169:1990

This print, Richter's twelfth, was created in response to a request from a small artists' guild in the town of Halfmannshof near Cologne. It derives from a photograph taken by Richter from a train window. Though Richter inscribed the name in the image itself, it does not actually depict Halfmannshof; Richter has said that the image could represent any small town. The print is a duotone, consisting of cool and warm gray tones which are slightly off register.

PROVENANCE

Joachim Zimmerman, Erbach, Germany;
[Galerie Grasslin Ehrhardt, Frankfurt]



SWISS ALPS II, 1969

Triptych: screenprints

Sheet and image: 69.5 x 69.5 cm (27³/₈ x 27³/₈ inches)

Inscriptions:

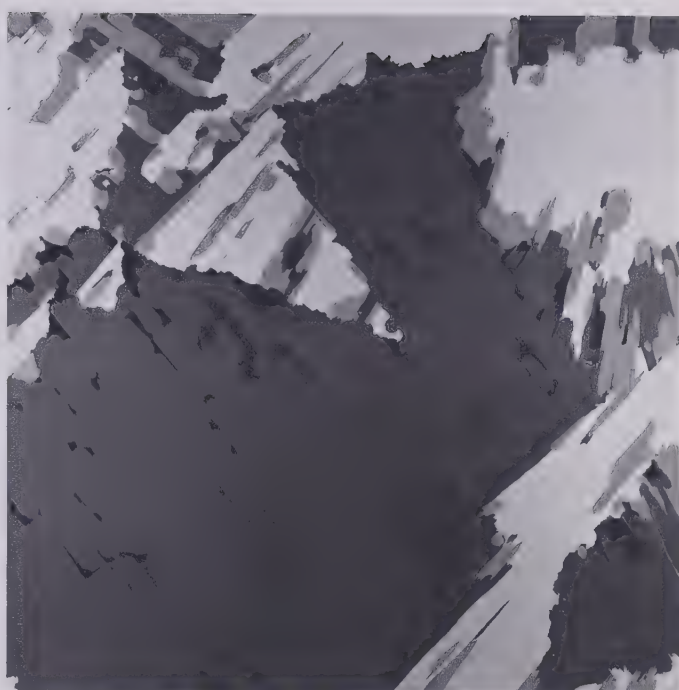
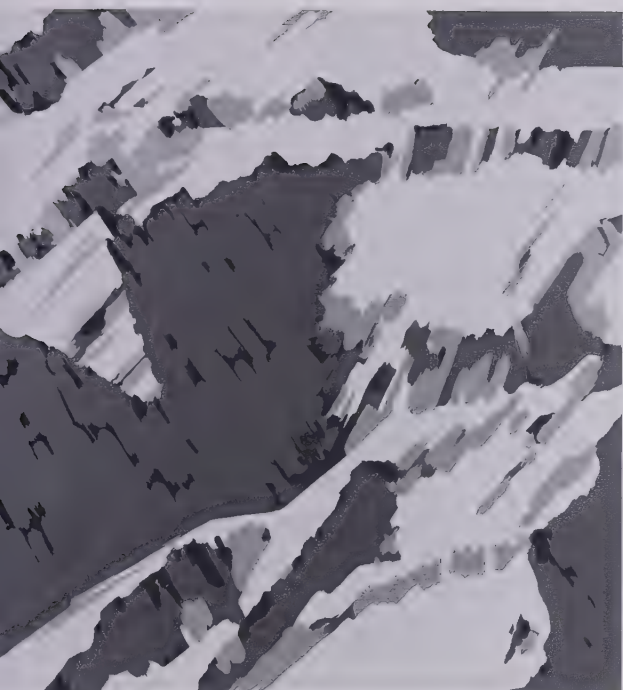
- a) signed in graphite lower right: Richter; *verso*: stamped in violet ink lower left: Gerhard Richter (1969) "SCHWEITZER/ALPEN" Motiv A1 A2 B1 B2 B3 [B1 is circled in graphite]; in graphite: 10/50
 - b) signed in graphite lower right: Richter; *verso*: stamped in violet ink lower left: Gerhard Richter (1969) "SCHWEITZER ALPEN"
Motiv A1 A2 B1 B2 B3 [B2 is circled in graphite]; in graphite: 10/50
 - c) signed in graphite lower right: Richter; *verso*: stamped in violet ink lower left: Gerhard Richter (1969) "SCHWEITZER ALPEN"
Motiv A1 A2 B1 B2 B3; [B3 is circled in graphite]; in graphite: 10/50
- Purchase: Museum Shop Fund 170:1990, a-c



When Richter traveled by plane over the Alps on his first trip to Milan in the late 1960s, he snapped photographs of the mountains as he passed over them. Subsequently, he used those photographs as the basis for a series of five paintings (JH # 224/1-5), and then made prints after each of the five paintings. The three prints illustrated here relate to the last three of the series of paintings, 224/3-224/5. Prints A1 and A2 are not included in the Museum's group. The fields of color in his screenprints have higher contrast and flatter forms than in Richter's photomechanical images. This group of prints was made in an edition of 50 for Galerie Friedrich, Munich.

PROVENANCE

Joachim Zimmerman, Erbach, Germany;
[Galerie Grasslin Ehrhardt, Frankfurt]



LAKE, 1969

Offset

Sheet: 50.7 x 49 cm (20 x 19¼ inches)

Image: 41.9 x 39.9 cm (16½ x 15¾ inches)

Signed and dated in graphite lower left: Probedruck/Richter 69

Purchase: Museum Shop Fund 171:1990

This print is the combination of two black-and-white photographs. The line formed by the meeting of the two photographs reads like a horizon line. The top half of the image is mounted upside down. Flaws in the negatives of the images appear in the print, and the horizon line appears to be crudely formed. The later color print, *Sea*, 1972, is more sophisticated in its mounting and printing process.

PROVENANCE

Joachim Zimmerman, Erbach, Germany;
[Galerie Grasslin Ehrhardt, Frankfurt]

CAR, 1969

Offset

Sheet: 36.5 x 45.8 cm (14¾ x 18 inches)

Image: 25.5 x 34.8 cm (10 x 13⅛ inches)

Signed and dated in graphite lower right: Richter 69

numbered in graphite lower left: 3/120

Purchase: Museum Shop Fund 172:1990

Richter's twentieth print is based on a color photograph he took in his apartment in Düsseldorf. When the artist's daughter, Betty, was two years old, she had a toy car. Richter glued the toy car to the window and took the photograph which forms the basis for this print. It is a witty optical illusion in which the size of the toy car is approximately appropriate for the distance from the apartment to the street. The variation in light and darks in the image is caused by light reflected from the window on which the artist glued the small toy. The print is a four-color separation offset.

PROVENANCE

Joachim Zimmerman, Erbach, Germany;
[Galerie Grasslin Ehrhardt, Frankfurt]



9 OF 180 COLORS, 1971

Screenprint

Sheet and image: 61.1 x 86.5 cm (24 $\frac{1}{16}$ x 34 $\frac{1}{16}$ inches)

Signed, dated, and numbered in graphite lower left: 27/90;

signed and dated in graphite lower right: Richter 71

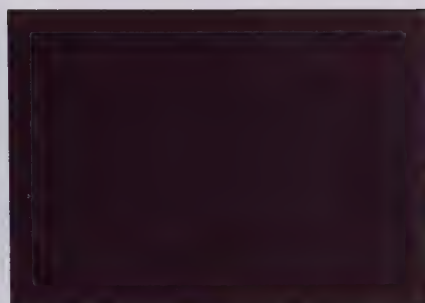
Purchase: Museum Shop Fund 174:1990

In 1971, Richter made a large painting of 180 colored squares and, subsequently, twenty paintings of the same dimension as this print. Each painting had nine rectangles of solid colors in different arrangements along three horizontal and three vertical rows. The twenty small paintings resulted in 180 colors arranged in twenty different combinations. The print replicates one of the twenty combinations of nine colors, but its title, *9 of 180 Colors*, alludes both to the sequence of the twenty paintings and to the large painting of 180 colors. This was Richter's first print based on the color chip paintings that he began in 1966 and continued periodically until 1974.

PROVENANCE

Joachim Zimmerman, Erbach, Germany;

[Galerie Grasslin Ehrhardt, Frankfurt]



CLOUD, 1971

Offset

Sheet and image: 64 x 60 cm (25¹/₈ x 23⁵/₈ inches)

Signed in graphite lower left: Richter;

verso: stamp in violet ink in center:

Gerhard Richter

Wolke 1971

2-farbiger offset nach

einem Entwurf von 1969.

Nr. 111 van 150 (von XII)

Kunstring Folkwang Essen Jahresgabe 1971

Purchase: Museum Shop Fund 173:1990

This print derives from a combination of two photographs that were taken in 1969, a similar combination of elements that occurs in his painting, *Cloud*, 1969 (JH #242). In this print, the rocks on the foreground are visible at the lower edge of the print.

PROVENANCE

Joachim Zimmerman, Erbach, Germany;

[Galerie Grasslin Ehrhardt, Frankfurt]

SEA, 1972

Offset

Sheet: 67 x 65 cm (26³/₈ x 25⁹/₁₆ inches)

Image: 25 x 25 cm (9¹³/₁₆ x 9¹³/₁₆ inches)

Signed and dated on backing sheet in graphite lower right:

Richter, 1973; numbered on backing sheet in graphite on l

left: 196/250; printed on backing sheet in violet ink under

image:

Gerhard Richter "MEER"

Offset, 4-farbig, cellophaniert

Bildformat: 25 x 25 cm

Blattformat: 67 x 65 cm

Auflage: 250 Stck.

Für den Kunstverein in Gent, 1973.

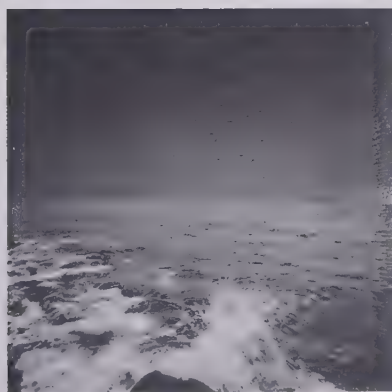
Purchase: Museum Shop Fund 175:1990

The artist collaged or mounted together two separate color photographs, which he delivered to the printer. The printer in produced a four-color separation which was printed in offs was probably printed at the end of the year, 1972, and sign and dated in 1973.

PROVENANCE

Joachim Zimmerman, Erbach, Germany;

[Galerie Grasslin Ehrhardt, Frankfurt]



COLOR FIELDS: AN ARRANGEMENT OF 1200 COLORS, 1974

Offset

Image: 62.7 x 79.8 cm (24¹¹/₁₆ x 31⁷/₁₆ inches)

Numbered in graphite lower left: 12/75;

signed and dated in graphite lower right: Richter 1974

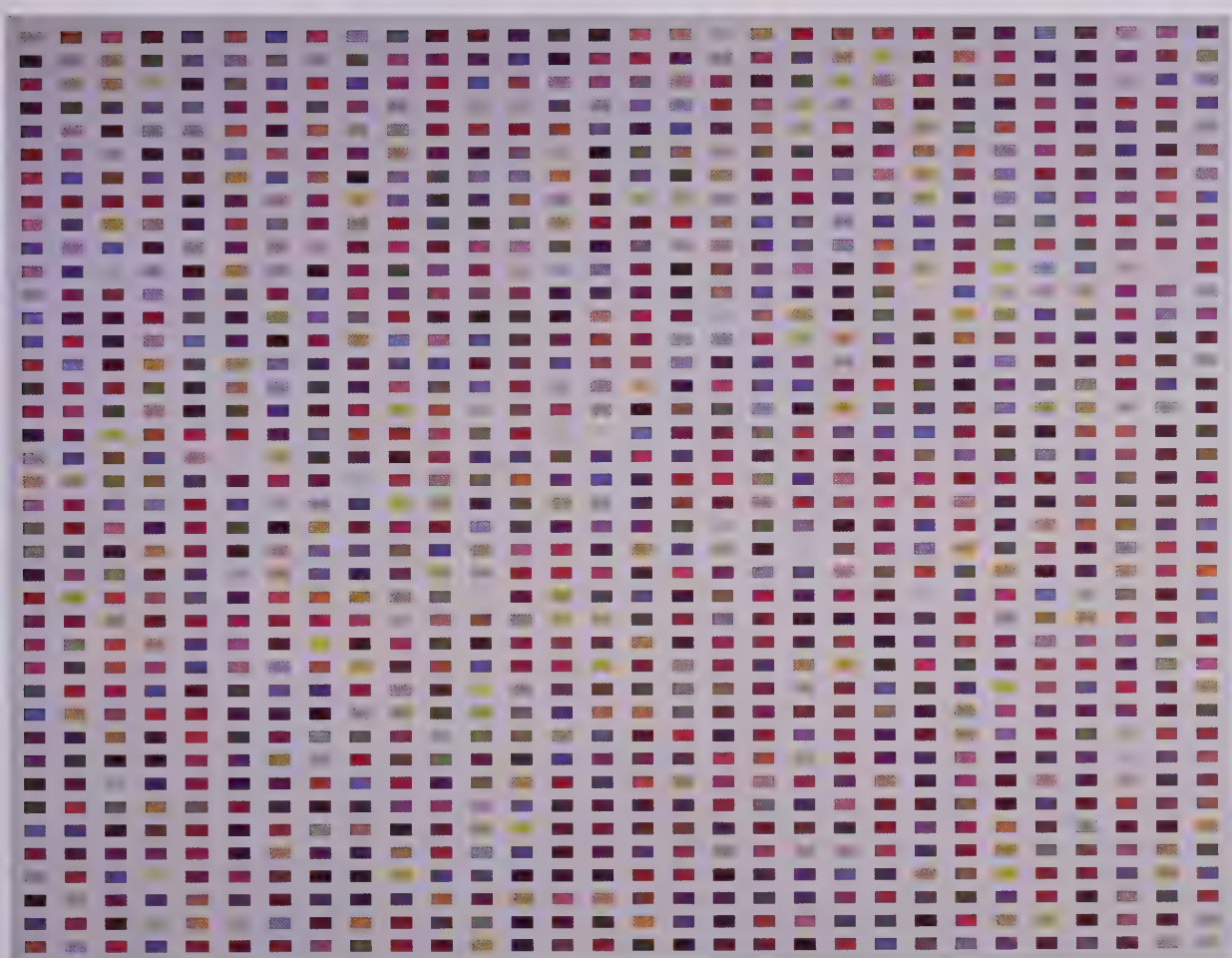
Purchase: Museum Shop Fund 176:1990

In 1973-74, Richter returned to the subject of color chips in both paintings and prints. He made four paintings of 1024 colors each, a single painting of 1024 colors, a group of four paintings of 256 colors, and two other groups of four paintings each of 1024 and 1025 colors. The end of the series is a final painting of 4096 colors.

In 1974, Richter made a set of six prints entitled *Color Fields: 6 Arrangements of 1260 Colors*, which were issued in a portfolio. This print consists of thirty vertical rows and forty horizontal rows of colors. The colors are based on a mathematical key, based on the tonal combinations of red, yellow, and blue. The ratio of the primary colors to each other were arranged according to a numerical sequence. Numbers 001 to 999 produced 999 various combinations of red, yellow, and blue. Number 001 would have one part blue, no red or yellow, and number 111 would have equal parts of red, yellow, and blue. Each of the six prints presented the three primary colors in a different order. It was executed after *Color Fields: 6 Arrangements of 1260 Colors*. In this print Richter gives more space around each color block.

PROVENANCE

Joachim Zimmerman, Erbach, Germany;
[Galerie Grasslin Ehrhardt, Frankfurt]



2. 5. 89, 1989

From the portfolio 2.5.89-7.5.89 *Sechs Fotos*

Silver print

Sheet and image: 35 x 50.8 cm (13¾ x 20 inches)

Signed and dated upper right: Richter, 2.5.89

Numbered upper left 27/50

Purchase: Museum Shop Fund 333:1991.1

Just as Richter was completing his three diptychs *January*, *December*, and *November* in May of 1989, he took a series of six black-and-white photographs in his studio in Cologne. One photograph was taken by the artist on each of six subsequent days, and each is sequentially titled by the appropriate date. At the suggestion of the dealer Fred Jahn, an edition of 50 prints of the photographs was printed in 1990 and published as a portfolio in 1991. The photographs reveal the somber and withdrawn mood found in both the Baader-Meinhof paintings and the abstract diptychs that followed. Most of the photographs in the group, which include multiple images of the artist within the cell-like interior of his studio, can be considered as self-portraits.

From January 15 to January 20, 1990, Richter overpainted one print of each of the photographs which he had taken from May 2-7, 1989. He did not overpaint them in the order in which they had been originally taken. When the overpainted photographs were displayed in the Richter exhibition at Anthony d'Offay Gallery in the spring of 1991, they were each titled "Misty Self-Portrait" followed by the date that they were overpainted. Later in that same month of January 1990, Richter overpainted five additional multiple-exposure photographs of himself in another part of his studio on five subsequent days (January 22-25). These, too, were displayed at the Anthony d'Offay exhibition in spring 1991 and were titled as *Self-Portrait Three Times* followed by the date they were overpainted.

The 1968 print, *Studio*, depicted the exterior courtyard of the artist's studio in Düsseldorf. Now the artist has shown us the dark, indistinct environment which is the birthplace of his art and portrayed himself as a captive within it. He allowed the negative to print as the image of his prints.

This group of self-portrait prints relates powerfully to *Mirror Painting (Gray)*, 1991, which allows the viewer to enter the environment in which the artist works and to literally look through the lens of his eye. *Mirror Painting (Gray)* becomes a self-portrait in which one enters or assumes the persona of the artist.

In 2.5.89 the hulking figure of the artist is seen from the back retreating shirtless into the cave-like space of the studio.

PROVENANCE

[Galerie Jahn und Fusban, Munich]

3. 5. 89, 1989

From the portfolio 2.5.89-7.5.89 *Sechs Fotos*

Silver print

Sheet and image: 35 x 50.8 cm (13¾ x 20 inches)

Signed and dated at top right: Richter, 3.5.89

Numbered at top left 27/50

Purchase: Museum Shop Fund 333:1991.2

In this photograph Richter appears two times, leaning over a workbench working.

PROVENANCE

[Galerie Jahn und Fusban, Munich]



4. 5. 89, 1989

From the portfolio 2.5.89-7.5.89 *Sechs Fotos*

Silver print

Sheet and image: 35 x 50.8 cm (13¾ x 20 inches)

Signed and dated at top right: Richter, 4.5.89

Numbered at top left 27/50

Purchase: Museum Shop Fund 333:1991.3

Two figures appear in profile, as if in stop-action, while a portrait of the artist appears with his shirt open, looking directly and rather imploringly outward.

PROVENANCE

[Galerie Jahn und Fusban, Munich]

5. 5. 89, 1989

From the portfolio 2.5.89-7.5.89 *Sechs Fotos*

Silver print

Sheet and image: 35 x 50.8 cm (13¾ x 20 inches)

Signed and dated at upper right: Richter, 5.5.89

Numbered at upper left 27/50

Purchase: Museum Shop Fund 333:1991.4

This is the only one of the six photographs in which the artist does not actually appear. An indistinct wooden framework or object exists in the misty or moody space of the studio.

PROVENANCE

[Galerie Jahn und Fusban, Munich]



6. 5. 89, 1989

From the portfolio 2.5.89-7.5.89 *Sechs Fotos*

Silver print

Sheet and image: 35 x 50.8 cm (13¾ x 20 inches)

Signed and dated at upper right: Richter, 6.5.89

Numbered at upper left 27/50

Purchase: Museum Shop Fund 333:1991.5

In 6.5.89 superimposed images of the artist create, as in Edgar Degas's late pastels which combine groups of ballet dancers, a creature with numerous arms, legs, and heads.

PROVENANCE

[Galerie Jahn und Fusban, Munich]

7. 5. 89, 1989

From the portfolio 2.5.89-7.5.89 *Sechs Fotos*

Silver print

Sheet and image: 35 x 50.8 cm (13¾ x 20 inches)

Signed and dated at top right: Richter, 7.5.89

Numbered at upper left 27/50

Purchase: Museum Shop Fund 333:1991.6

The final image of the six photographs depicts a simple, crouching figure of the artist in the studio.

PROVENANCE

[Galerie Jahn und Fusban, Munich]



OCCUPIED HOUSE, 1990

Plate lithograph

Paper: 62.3 x 80 cm (24⁹/₁₆ x 31¹/₂ inches)

Image: 43.5 x 60 cm (17¹/₈ x 23⁵/₈ inches)

Signed, dated, and numbered in graphite at bottom: VI/X

Richter, 1990

Purchase: Museum Shop Fund 146:1990

In 1990, Richter took a color photograph of a building near his studio in Cologne which had been occupied by squatters. He then made a painting of the building. This print derives from the black-and-white photograph taken of that painting. The image is one in a continuing series of works on architectural subjects; the title of the print provides the innocuous image with a social charge that can be associated with the *Oktober* paintings which the artist had completed just two years earlier.

PROVENANCE

[David Nolan Gallery, New York]



NOTES

1. Benjamin H.D. Buchloh. "Interview with Gerhard Richter," *Gerhard Richter Paintings* (Thames and Hudson, 1988), p. 15.
2. Benjamin H.D. Buchloh. "Ready-made, photography and painting in the painting of Gerhard Richter," *Gerhard Richter Abstract Paintings* (Whitechapel Art Gallery, London, 1979), p. 11. This comment first appeared in an interview with Irmeline Lebeer "Gerhard Richter ou la réalité de l'image," *Chronique de l'Art Vivant*, February, 1973.
3. *Gerhard Richter* (Tate Gallery, London, 1991), p. 125.
4. From a letter to E. de Wilde, dated February 23, 1975, as cited in *Gerhard Richter* (Tate Gallery, London, 1991), p. 112.
5. *Ibid.*
6. Benjamin H.D. Buchloh. "Ready-made, photography and painting in the painting of Gerhard Richter," p. 19. The quotation appeared earlier in "Katalog Städtisches Museum, Monchengladbach," "Eight Artists-Eight Rooms," 1976.

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Coosje van Bruggen, "Gerhard Richter: Painting as a Moral Act," *Artforum*, 23, May 1985, pp. 82-91.

Jan van der Marck, "Inside Europe Outside Europe," *Artforum*, 16 January 1978, pp. 49-55.



M E D I E V A L A R T



2013

A

Cover:

Master of the Murano Gradual, Venice (?),
mid-15th century

THE CRUCIFIXION OF ST. ANDREW, 1440-1450

Tempera and gold leaf on parchment

29.4 x 25 cm.

Purchase: Funds given by Mr. and Mrs. Joseph L. Werner

36:1953

Editor: Mary Ann Steiner

Designer: Jon Coarnoyer

Production: Vivian Brill

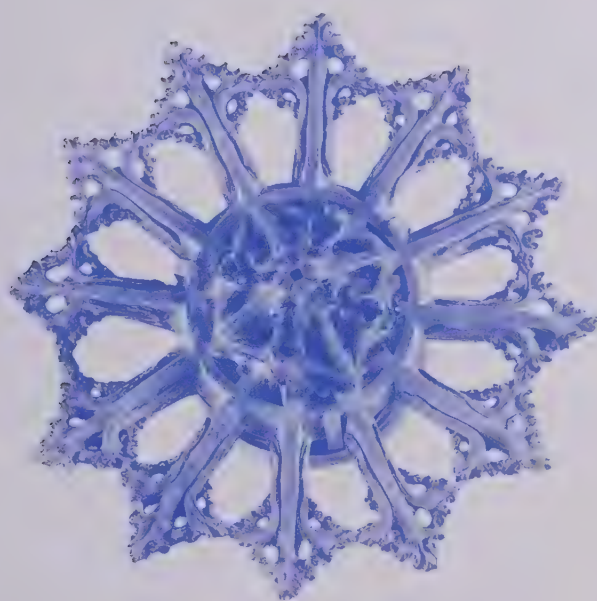
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M E D I E V A L A R T

JUDITH WALKER MANN



THE SAINT LOUIS ART MUSEUM WINTER 1992 BULLETIN

The term “medieval” (from the Latin *medius* for middle and *aevum* for age) denotes a period traditionally understood as one that came between. In its broadest definition, the Middle Ages began at the end of the ancient world and terminated at the beginning of the Renaissance. Covering a span of over 1,000 years, its parameters have proven difficult to specify. Some writers define the onset of the Middle Ages as coincidental with the rule of Constantine the Great, the Roman Emperor whose troops fought under the monogram of Christ and whose Edict of Milan sanctioned the Christian church in 313. It is generally agreed that a decisive change had already occurred, socially, politically, and artistically, by the time the Goths captured Rome in 410. Closing dates for the Middle Ages also elude precise definition. Opinions include the fall of Constantinople to the Turks in 1453 or the devastation of the Black Death that ravaged Europe in the middle of the fourteenth century. Regardless of its uncertain beginning and ending dates, the Middle Ages was a period of rich and varied artistic production. Although once described as the “Dark Ages,” it is now seen by art historians as a period of brilliance in the beauty of its diverse and powerful architectural forms, the splendor of its gold and silverwork, the delicacy and sophistication of its decorated books, and the expressive power of its sculpted imagery.

Stylistically, the roots of medieval art can be traced to Roman art of the first and second centuries. The naturalism and idealization of early Roman art gave way to a more simplified style that often deviated from the natural appearances of things; proportions were often distorted and some features were exaggerated over others. Medieval art, however, cannot be summed up by a single stylistic definition. The centuries that separated ancient and Renaissance art encompassed a variety of art forms made by differing populations with divergent aesthetics. The period immediately following the end of the ancient world was marked by migrations of many peoples throughout Europe. Individual populations produced varied art forms, most of which had little to do with the classicizing styles of ancient Rome. The intervening years saw Charlemagne’s attempt to revive classical styles in art after founding the Carolingian Empire in the year 800, and the subsequent imperial art forms of the Ottonian emperors in the tenth century. Europe was not politically unified, and there was no stylistic uniformity to its art. The late eleventh century marked the beginning of the Romanesque period, the first that can in any way be considered truly European since it appeared over much of the continent, although artistic styles were varied and manifested themselves in different forms and at different times throughout western Europe. The last of the stylistic intervals into which scholars divide medieval art, the Gothic, began in France in the middle of the twelfth century, but it did not arrive in Italy or Germany until much later and engendered very different characteristics in those other locations.

While style was not a constant during the medieval period, the Church can be identified as an important unifying factor behind much medieval life and art. Many of the art objects that survive today served the Church in some way, either the physical structure or the religious celebrations it hosted. The Church calendar was the guide for the progress of the year; in some communities, most notably in the monastic orders, church ritual marked the times of day. The medieval church was an important civic center and focus for daily activity in many towns. The works of art described in the following pages reflect the importance of the Christian Church in the making of medieval art. Eighteen of the twenty-six objects depict religious subjects; others were probably commissioned for churches, although their forms are not overtly religious.

The medieval collection in The Saint Louis Art Museum represents a small sampling of works, primarily from the later Romanesque and Gothic periods. The first medieval object entered the collection in 1922; most of the medieval works were purchased between 1930 and 1956. The very high quality of the objects was upheld through astute purchases made by past directors and curators. The earliest medieval objects treated in these pages are two pins, probably made in present-day France in the sixth century. All the other works discussed here were created during the Romanesque (roughly defined as the eleventh and early twelfth

centuries) and the Gothic period (from the middle of the twelfth century through, in some places, the early sixteenth century.) Such representation reflects both availability and taste. Later objects are simply more plentiful, and stylistic qualities of Romanesque and particularly Gothic art were found to be very appealing to nineteenth and early twentieth-century collectors. The objects presented here have been arranged according to general type, beginning with large-scale sculpture, followed by architectural fragments, ivories, metalwork, and ending with illuminated manuscripts.

In preparing this Bulletin I have been the lucky recipient of the expertise of knowledgeable and generous scholars. Many people have willingly guided me and provided me with insight and information. I would like to thank Richard Randall, Robert Didier, Marie-Madeleine Gauthier, Charles Talbot, Renate Eikermann, Barbara Drake Boehm, John Steyaert, Dorothy Gillerman, Elizabeth Smith, Eberhard König, Judith Testa, Roger Wieck, Cornelius Otto, Philip McAleer, Paul Williamson, Corine Schleif, and Larry Ayres. Professor Daniel Kremser of the Washington University Department of Earth and Planetary Sciences assisted us with the technical analysis of one of our stone sculptures. Christopher de Hamel of Sotheby's Western and Oriental Illuminated Manuscripts and Miniatures Department in London generously provided me with transparencies of the Simon Bening miniatures recently sold in London.

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ENTHRONED VIRGIN AND CHILD

The *Enthroned Virgin and Child* is a good example of a type known as the Throne of Wisdom (*sedes sapientiae* in Latin), where Mary is rigidly frontal and extends her Son to us in a formal presentation. The Throne of Wisdom or the Madonna in Majesty flourished during the eleventh and twelfth centuries; the earliest known version dates to around 950, and by the year 1200 other more “modern” conceptions of the Virgin held sway.¹ A particularly vital center for the production of these wood sculptures was located in the French region of Auvergne, a likely source for this example, although it was a type known all over Europe.

The Virgin’s pose is studiously formal. She is authoritative and stern. She has become not just the mother of Christ, but literally His throne. Contemporary theology likened Mary to the Throne of Solomon, underscoring her role as the vessel for the Incarnation of Divine Wisdom; this idea was actually inscribed on one example of this type of Virgin where the artist wrote “On the lap of the Mother sits the Wisdom of the Father.”² His form echoes hers in its rigid frontality and establishes a sense of hierarchy of divinity over humanity. Christ’s head is now missing, but the type of this sculpture is plentiful enough that we know He was represented not as a beguiling Infant but rather as a miniature and solemn adult. His left hand clutches a book; His right arm is raised in a gesture of blessing. This type of Virgin, whose forms are based less on the serendipity of the natural world and more on the notion of an abstract deity, has been seen as an effective bridge for the viewer between the known world of the local church and the abstract world of the divine kingdom.

The artist’s treatment of the folds of drapery underscores the figure as the physical embodiment of a heavenly sovereign. Although beautiful in their own right as they cascade in measured bands from the Virgin’s shoulder to her lap, the drapery folds cling to the simplified body forms to reinforce the regal rigidity of Mary’s presence and offer little in the way of naturalistic detail or surface texture that might attract attention to the tangible and away from the eternal.

The St. Louis *Enthroned Virgin* has a reliquary chamber cut into the right side of her back that was a later modification of the piece. Most such sculptures were not originally made for a reliquary function. Of the statues of this type that are known, less than one fourth of them are reliquaries, and of those most did not originally hold relics but had receptacles cut into them at a later time.

Throne of Wisdom figures were either located in a church on a pedestal that allowed them to be seen from the rear or were actually used in procession since their backs are finished and they are light in weight. Both are indications that mobility was an important aspect of their manufacture.



VIRGIN AND CHILD

French, eastern France or Burgundy
First quarter 14th century
Limestone
Height 140 cm; 74 in.
Purchase 2:1930

Where ease of movement was a factor in the making of the *Enthroned Virgin* discussed in the previous entry, mobility was no part of the artistic conception of the standing *Virgin and Child* believed to have come from the Seminary in Meaux, a city thirty miles east of Paris.¹ This sculpture is a prime example of the twofold nature of the Gothic style. On the one hand elegant in the simple sweep of its form, the sculpture also charms with the observed detail of a mother absorbed in her child. It is a type known from many surviving examples. Typical features are the inclined head covered by a veil, the weight supported on one leg, and the elevated position of the Child.

Of sturdy build, this Virgin stands solidly before the viewer. The slight inclination of her head (Figure 1) begins a subtle serpentine curve that shifts back and forth before gradually descending towards her right foot. Mary wears an open mantle fastened at her chest. She impresses us with her simplicity; the folds defined by her girdle, cinched at the waist, are shallow and do not obscure the perception of corporeality underneath. She carries her Child high above her hip, a Gothic convention that speaks more to majesty than to naturalism. She once held a flower, probably a lily or an iris, in her right hand. Both flowers are Marian symbols that are found in a variety of other examples.

The solidity of Mary's form and the broad proportions of her face indicate that this Virgin may have been produced in eastern France; one group of scholars argues for Burgundy, while others have suggested Lorraine.² Some writers have related this type to a larger group, found primarily in Champagne, whose distinguishing feature is the free-hanging mantle that frames the figure.³ A piece very close to this one in form and spirit is located in the Cistercian Abbey at Fontenay, a town just to the east of Paris.⁴ The measured elegance of this standing Virgin, reinforced through the series of looped drapery folds beneath the Child's feet, attests to the skill of the artist who completed the work. These features convey a sense of refined sophistication that may well have been influenced by sculptural traditions from Paris and the Île-de-France where linear elegance and delicate features characterized the imagery of the Virgin Mary in the fourteenth century. The St. Louis *Virgin and Child* represents an intersection of the stockier traditions of eastern France and the elegance of the Parisian school of sculpture.



◀ Figure 1.
VIRGIN AND CHILD,
(detail Head of the Virgin),
French, first quarter fourteenth century;
limestone; 2:1930.

The wide face and solid proportions of the Virgin's figure suggest that this sculpture was produced in eastern France.



VIRGIN AND CHILD

The crowned Virgin, holding her young Son aloft, is a type of sculpture well known throughout Europe during the thirteenth, fourteenth, and fifteenth centuries. Regional variations include differences in facial type, mode of dress, drapery style, head covering, and the attributes held by Christ or the Virgin. This fine example of the Virgin and Child, carved from marble, is especially noteworthy for the crisp, box-like folds in the Virgin's robe and mantle. These folds find their closest parallels in engravings of the period, particularly those of the German artist Martin Schongauer, who continued a drapery style that distinguished the paintings of the Flemish artist Rogier van der Weyden.¹ The style of the face, with the plump cheeks, chubby neck, and knobby chin also relate to Schongauer Virgins. The long strands of hair that fall together in sections, and the splay of the child's legs are also found in the work of Schongauer and van der Weyden. Elongated and artfully bent, the fingers are another element reminiscent of the Rogier tradition.

Fewer close parallels exist in contemporary sculpted works. The square-ended drapery folds are more common in German sculpture; similar folds appear in the *Dangolsheimer Madonna* from Strasburg of around 1470, now in Berlin.² They also appear in Spanish works from the latter part of the fifteenth century, due in part to the influence of Flemish sculptors who worked in Spain, notably in León, Toledo, and Seville.³ While the specific source for this sculpture is not yet known, it undoubtedly represents an interesting example of the interplay of stylistic forms between the workshops of different regions in late fifteenth-century Europe.

A typical element found in French versions of the standing Virgin is the Infant's firm hold on a live bird. Typically, the Child grasps the wings of the bird; here He firmly grasps the feet and tail. The bird may have been intended to be a goldfinch, an animal whose penchant for eating thorny plants was taken as a reference to Christ's crown of thorns, making it a suitable symbol of the Passion. The grapes clasped in the Child's left hand support that interpretation since that fruit was a standard reference to the wine used in the ritual of the Mass.

Images of Mary and her infant Son fed many beliefs and inspired many kinds of devotion. One of the most common was honoring the Virgin Mary as the vessel or vehicle through which Christ assumed human form. The very visualization of a human baby makes reference to the ultimate purpose of this incarnation of the divine, the sacrificial death and the ritual reenactment of that death in the Mass. Thus, Mary holds her Son away from her and toward the viewer; the symbols He holds remind us of the ultimate completion of His redemptive role. Mary does not look at her Son; together they address the viewer.

Originally, Mary's drapery was edged with gold embroidery; some evidence of this decoration still remains. With her crown, also gilded, and the rich polychromy that originally appeared on her robe and mantle, she presented a powerful embodiment of the queenly Mother who presents her Son to the viewer as promise of eventual redemption. Even without the colorful clothing, however, the crisp carving of the drapery folds, the skillfully executed forms of both Mother and Child, and the pronounced curve defined by the entire sculpture make this piece an example of the high quality and visual appeal of late Gothic sculpture.



SAINT LUKE

St. Luke, one of the four evangelists, the writers who recorded the life and teachings of Christ in the Gospels, was a Greek physician, and a disciple of St. Paul. He was probably one of the first members of the Christian community at Antioch and also authored the Acts of the Apostles.

St. Luke directed his writings to the Gentiles and emphasized Christ's poverty, prayer, and goodness of heart. He provided the most extended account of Christ's birth, and allowed women greater prominence than the writers of the other Gospels. In fact, his Gospel is the only one to include much information about Christ's mother, Mary. This may be the source of the legend that Luke produced a famous icon of the Virgin Mary, making him the patron saint of artists; many medieval towns had Guilds of St. Luke. He was also the patron saint of surgeons and doctors.

Single, freestanding sculptures of St. Luke are rare. Painters of the fifteenth and sixteenth centuries often represented Luke in the act of painting the Virgin, a motif that was particularly popular in Flanders. Here St. Luke is presented as the inspired writer, seeking divine revelation as he sets about his task. He is seated upon a stool with crossed legs before a small pedestal writing desk, a type that goes back at least to the early ninth century. The desk is particularly attractive with its row of floral decoration just below the writing surface.

Luke is dressed in a robe belted at the waist with fitted sleeves and a cape buttoned at the right shoulder. On his head, he wears a *chaperon*, a combination hat and hood with a wide band framing the face and a draping top that is often worn forward. Introduced in the twelfth century and worn through the middle of the fifteenth century, the *chaperon* may suggest a time frame for the dating of this particular figure.¹

Luke is accompanied by his symbol, the ox. St. Jerome was the first to associate the four evangelists and their Gospel texts with the four beasts who appeared to John who described them in the book of Revelation (Chapter 4, verse 6). Matthew's Gospel, the first of the four to be written, was associated with a man since he dwelt upon the humanity of Christ; Mark was best identified with the lion, an animal believed to resuscitate its own cubs, because he wrote about the Resurrection; Luke's Gospel could be suggested by the ox, a sacrificial animal, since it dealt with the priesthood and teaching of Jesus; and John's account was best symbolized by the eagle since he wrote mostly about Christ's divinity. Early representations of the evangelists often include their symbols hovering over their shoulders, as if guiding the choice of words. The St. Louis sculpture follows a later standard where the diminutive ox curls up beside the saint's stool as he writes. The evangelist's scroll lies unfurled beneath the beast's mouth. Although traces of the original polychrome surface appear on Luke's costume and stool, no vestige remains of the inscription that once adorned the scroll.

It is not known where this sculpture was made. The intense facial expression and the careful delineation of hair and beard are distantly related to examples of fifteenth and early sixteenth-century Burgundian sculpture, but at this point no definitive attribution to school or region can be made. Its function is also uncertain. It was most likely placed on the recessed porch of a church, but whether other figures originally stood with it or whether it stood alone is not known. The sculptor probably planned the sculpture to be seen from below since the severe angle of the saint's stool allows its surface to be seen from a point beneath St. Luke's feet.



ST. CHRISTOPHER

Late Gothic sculpture can embody courtly elegance as well as an uncanny evocation of actual people. No one better exemplifies this naturalistic aspect of the period than Claus Sluter, an artist of Dutch or German birth who worked for Duke Philip the Bold of Burgundy in the late fourteenth century. Sluter's figures seem to exist in the natural world. Psychological character augments their powerful physical presence. Individualistic expression and observed details of age and facial irregularities mark his best work. Many examples of early fifteenth-century French sculpture that looked naturalistic have, at some point, been associated with his hand or influence. Such is the case with the St. Louis figure of *St. Christopher*, an association reinforced by the tradition that the sculpture had been discovered in a trash heap near the cathedral of Dijon, the site of the Burgundian court until 1420.

This sculpture no longer bears the attribution to Sluter. Theodor Müller, in his standard work on fifteenth-century sculpture written over twenty years ago, noted the Burgundian origin of the piece but saw in it the seeds of the work of the Leyden sculptor Nicolas Gerhaert who worked a half century later.¹ More recently, the Burgundian attribution has been questioned, and the ties to the southern Netherlands and to the Haut-Rhine region have been stressed as more likely origins for this important sculpture.²

St. Christopher's life and popularity derive largely from legend. He was a third-century martyr, but no factual information exists other than a record of his death in Asia Minor. The *Golden Legend*, a popular medieval account of saints' lives, tells us that Christopher, a Canaanite, "was a man of prodigious size," and of fearful aspect, who set off on a quest to serve the most powerful king on earth.³ Having been told that he could best serve Christ by ferrying travellers across a dangerous river, Christopher took up his post on the river's bank. A child came to request the aid of Christopher who complied, but found the small boy so heavy to carry that he almost drowned. When asked why he was such a burden, the child replied that he was Christ the King, and that he carried the whole world on his shoulders. This story is the basis for most illustrations of St. Christopher, who became the patron saint of travellers and, until his feast was reduced to a local cult in 1969, his aid was often invoked by Catholics for safe travel. Christopher converted thousands to Christianity before his torture and martyrdom.

Artists usually represented Christopher holding a long pole with the Christ Child behind his head or on one arm as he forded the river. The sculptor who produced this *St. Christopher*, clearly an important artist or a member of a major workshop, placed the Christ Child immediately behind St. Christopher's head to achieve central balance. The raised right arm and the lowered left maintain this lateral symmetry. The saint probably once carried a pole, but the measured harmony of the upper torso and the spread of the drapery below his belt would have required the legs and lower torso to be very large to provide proper visual and structural support for the figure.⁴ As we see it today, the sculpture's somewhat self-contained quality has prompted speculation that the artist planned the figure as a half rather than a whole body.⁵

Other aspects of the figure demonstrate the care taken in its design. The right arm forms an arc that is echoed in the extended folds of the saint's garment below his belt. This curve would have contrasted with the vertical folds of the drapery that once hung over Christopher's outstretched arm. That drapery would have lent greater visual stability to the left part of the sculpture. The horizontal folds of the fillet on his head echo the horizontal base that the half figure might have had and argues for such a reading.

The sensitive carving of the face, in particular the mouth and the area around the eyes, is of very high quality. Small details confer remarkable veracity to the form, such as the curled clusters of hair and beard that seem to deny their stone substance. The sculptor has allowed the simple treatment of the chest to contrast with the highly detailed and visually interesting beard, thereby combining monumentality with linear dynamism. The delicate lines at the corners of his eyes and his downward glance express a thoughtful dignity. The vivid naturalism of late Gothic sculpture has always had great appeal, and the *St. Christopher* is an exemplary specimen of this important sculptural style.



VIRGIN AND CHILD

During the fourteenth and first part of the fifteenth centuries, the region around Troyes, about 100 miles southeast of Paris, was a thriving center for stone carving. Sculptural productivity, brought to a temporary halt by the Hundred Years War, revived in the late fifteenth century, ushering in a rich and varied period that continued for over one hundred years. This *Virgin and Child* represents that fertile period of artistic production. Mary stands solidly before the viewer, her simple rounded shoes (fashionable for the period) visible below the edge of her drapery. Her left arm supports her smiling, chubby baby who plays with a bird. In her right hand Mary holds a bunch of grapes. Her mantle is pulled across her body, and a series of u-shaped folds underscores her solid form and square stance. Her weight is almost evenly balanced on both feet, although her right knee protrudes slightly through her skirt. No curves or axial shifts interrupt the straightforward simplicity of her pose.

This sculpture exemplifies many characteristics of the Troyes school of sculpture. The Virgin's mantle is edged in embroidered beadwork; her collar and cuffs are ruffled. Her bodice is also trimmed with embroidery, and she wears two heavy gold chains at her neck. One chain originally supported a decorated pendant. All of these ornamental details typify the school of Troyes. Her broad proportions and oval face with its slightly pointed chin characterize other sculptures made in Troyes, including a later version of the Virgin from the Hotel-Dieu and another that adorns the church of Saint-Urbain.¹ Mary's face and general bearing are close in type to an image of the Virgin that is part of a Visitation group in the church of St. Jean-au-Marché in Troyes.²

The most striking similarity occurs with this figure and a group of sculptures that have been linked to a workshop in the town of Bar-le-Duc.³ These works, particularly figures of St. Adrian (Figure 2) and St. Barbara, share the same simplified visage, linear treatment of hair, and detailing in the borders of the drapery. One detail that links the two is the similar treatment of fur in the lion that accompanies Adrian and the animal, perhaps also a lion, that stands at the left foot of the St. Louis *Virgin* (Figure 3). Vigorous and well-defined stone ribbons represent the texture and surface of their respective coats.

Mary displays grapes to the viewer as symbols or eucharistic emblems of Christ's ultimate suffering and death. Grapes and birds were traditional attributes for Christ that alluded to His Passion. The goldfinch, in particular, was associated with Christ's crown of thorns since the bird was known to prefer a diet of thorny thistle. Infants shown pulling the wings of birds were standard elements of Virgin and Child groups from northern France during the Gothic period. The imagery of Mary holding her Son was intended to suggest Christ's redemptive mission; His infancy previewed the ultimate purpose of His humanity, His eventual sacrifice for the salvation of humankind.

This presentation of Mother and Child is of a type known as the Grapevine Madonna, a reference to the grapes Mary holds but also to a theological argument for Christ's role in the redemptive scheme. The grapes in Mary's hand are not just a reference to the wine of the Mass. They also refer to an analogy made by early Christian writers and medieval theologians between Christ's shedding of blood at the Crucifixion and a vintner pressing his grapes; the blood of Christ was pressed out like juice from grapes, dispensing the wine of Grace.⁴

The Virgin's downward gaze, the inclination of Christ's body, and the presence of the smaller-scale lion placed so low on the base all seem to indicate that the sculpture originally stood above eye level. It is possible that the image adorned the exterior of a church; statues occupy similar locations in Troyes and other French towns in the Lorraine and Champagne regions. The work was not made completely in the round; it has a flat back and may have been designed to rest against a wall, perhaps covered only by a canopy.

This *Virgin and Child* is a work of great visual appeal; the Virgin is both disarmingly direct and richly adorned. Mary's direct stance and gesture of display establish a confrontation between the sculpture and its viewer. In spite of her crown, an allusion to her heavenly role, she exists securely in the earthly domain. With



VIRGIN AND CHILD

her embellished dress and heavy jewelry, this Virgin represents a regional style that came into its own in the late years of the fifteenth century, appealing to the secure and thriving middle class that enjoyed renewed prosperity after the long years of conflict between France and Burgundy.⁵ Her straightforward demeanor, simple beauty, and the charming details of her clothing speak directly to the modern viewer as well.



▲ Figure 2.
ST. ADRIAN.
Church of St. Etienne, Bar-le-Duc, c. 1500.

This figure of St. Adrian, sculpted in a workshop in Bar-le-Duc, is related stylistically to the St. Louis Virgin from Troyes. Although his figure is simpler and a bit more primitive, the treatment of the fur on the lion beside him is very similar to that on the animal sitting at the feet of the Virgin. The animals' fur has been represented as a series of linear ribbons.



▲ Figure 3.
VIRGIN AND CHILD,
(detail of *Lion*),
French, c. 1500; limestone; 11:1933.

This animal, most likely a lion, is seated at the left foot of the Virgin. It displays stylistic similarities with the lion who accompanies St. Adrian from Bar-le-Duc.

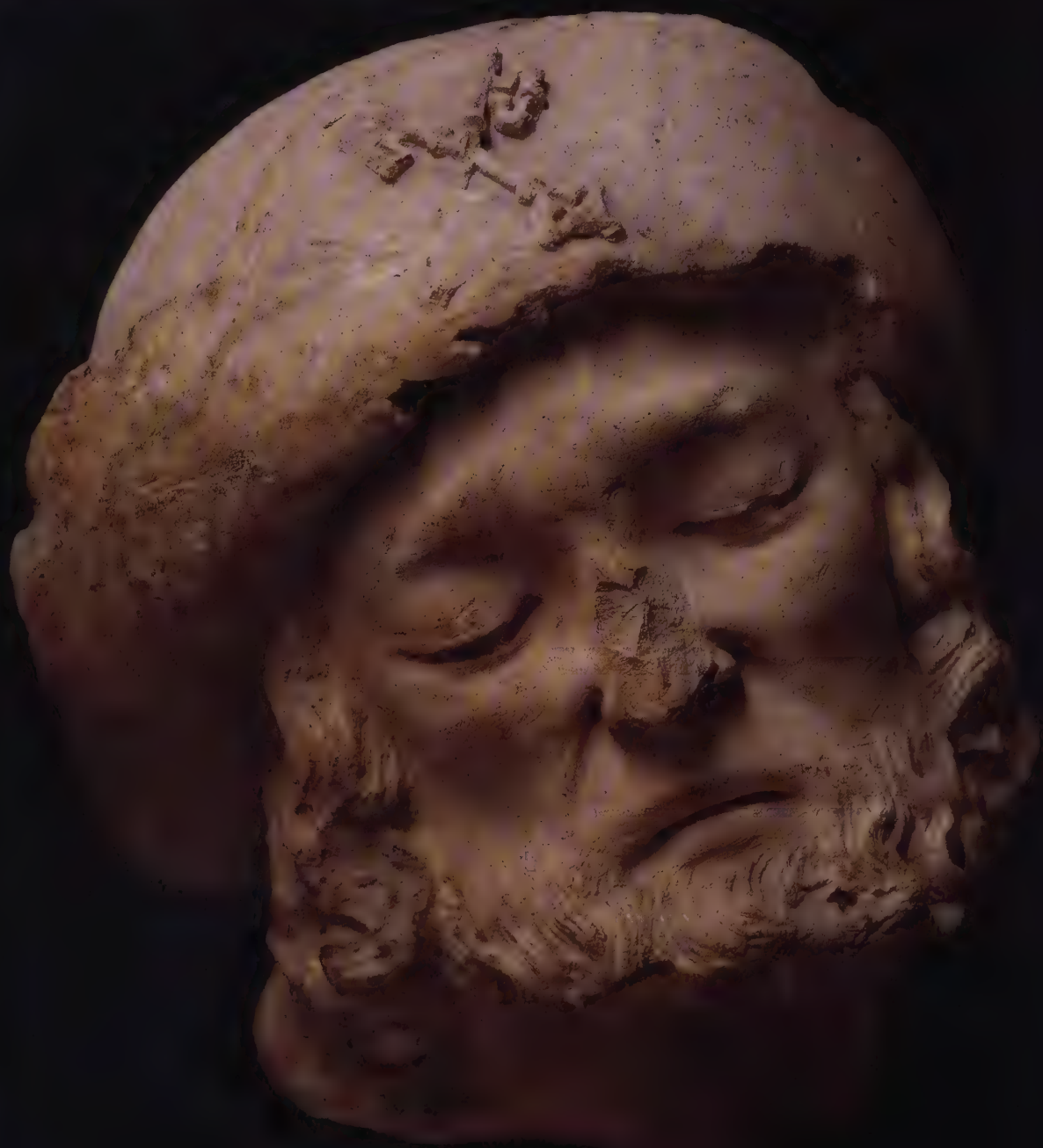


ST. JOHN THE EVANGELIST

This sensitively carved bust is most likely a representation of St. John the Evangelist, perhaps the most easily recognized of Christ's disciples since he was so often depicted and had a fairly well-defined persona. John was young at the time of Christ's Passion and has been described as having "an ardent temperament."¹ Although his authorship of the fourth Gospel has been disputed, it is generally believed to be John's, and its contemplative tone emphasizing the theological truths underlying the narrative events is accepted as confirming evidence of the saint's fervent emotionalism. The visionary quality of the book of Revelation, also authored by John, contributes to the picture of John that has emerged.

Artists have given visual translation to John's nature through his strong reactions to the major events of the torture and death of Christ. Depictions of the Last Supper, when Christ announces His knowledge that someone will betray Him, often show John reacting in an open and emotional way, sometimes with hands raised or almost swooning at Christ's side. When he stands beside the Cross at the Crucifixion, John wrings his hands or holds his head in grief and despair. When Christ's body is removed from the Cross and His followers lament His death, John's sorrow manifests itself most clearly of all. For this reason, images of a youthful man with long curly hair in the throes of emotional turmoil are usually identified as the writer of the fourth Gospel.

Although the subject of this sculpture is not certain, its function and its creator have proven even more elusive. Its powerful emotionalism and the naturalistic rendering of the form link it to workshops in southern Germany, a major center for wood sculpture in the late fifteenth and early sixteenth centuries.² The deep cutting of the strands of hair and the tendency to emotional expressiveness are characteristic of some artists of this group, most notably in the sculpture of Veit Stoss, a wood carver who worked mostly in Nuremberg from 1496 until his death in 1533. Stoss's work often included powerful flourishes of carved drapery that surge and undulate across his forms. Similarities have been noted between the St. Louis bust and a figure of St. John that Stoss completed for the altar of St. Mary's Church in Cracow, Poland in 1489, particularly in the mournful eyes and gaunt cheeks of both faces.³ Another comparison can be made between the features and attitude of the St. Louis *St. John* and the figure of Tobias from the *Raphael and Tobias*, in the Germanisches Nationalmuseum in Nuremberg, sculpted in 1516. Scholars are in the process of identifying more of the individual artists who worked in the various centers of southern Germany during this period, especially in the workshops of Augsburg, Ulm, and Nuremberg. While this sculpture may well come from Nuremberg, we cannot yet associate it with a specific hand. The sculpture's original function is also puzzling. Single carved wooden busts are rare from this particular time period; busts of mourning saints are even more unusual⁴. But since the base on which this figure rests is not original, this may have formerly been a standing figure, a much more common type in the repertoire of late fifteenth and sixteenth-century imagery.⁵ Statues of John often stood at the base of carved Crucifixions, a counterpart to Mary who grieved the loss of her Son. The St. Louis St. John could have been a mourner at the base of Christ's cross. He probably held his clasped hands high and in front of his chest, a familiar pose among images of John. The radically simplified drapery on the center of St. John's chest may have served as a frame and background for the saint's hands that would have registered his grief.



HEAD OF ST. ROCH

St. Roch was born in Montpellier, France around the middle of the fourteenth century to a prosperous merchant and his wife. After his parents died, the young saint travelled on a pilgrimage to Rome. He stayed three years, then visited the town of Piacenza during a particularly severe outbreak of the plague. St. Roch himself was stricken, but refused treatment in a hospital since he feared his cries of pain would disturb other patients. He was believed to be mad and was expelled from the city. Having sought refuge in a wood, St. Roch was fed bread by a nobleman's dog. In gratitude for the dog's help, St. Roch blessed and healed animals stricken with plague; later, citizens of Piacenza also sought his healing powers.

Accounts differ as to the final years of the saint's life. The oldest version of his story, written in Brescia in the fifteenth century, maintained that St. Roch returned to his native Montpellier where he was jailed as a spy. His uncle, the mayor, did not recognize him and St. Roch refused to divulge his identity. A nineteenth-century account placed his imprisonment in Angleria, Lombardy. He died in prison on August 16, 1337. St. Roch became more important in death than in life; miraculous cures were immediately credited to his body which was found lying beside an inscribed tablet supposedly sent by God through an angel. His cult as a plague saint prompted immediate and widespread devotion. His popularity developed initially in Italy, particularly in Venice; the city acquired some of his relics in 1484. His following spread quickly to France and Germany. Devotion to the saint slackened in the sixteenth century, but revived after 1800 during outbreaks of cholera.

The original form of this sculpture is unknown. It may have been part of a complete figure, perhaps a cult statue of the saint, in which case St. Roch would probably have carried a pilgrim's staff and had a dog at his side carrying bread. The crossed papal keys, symbols of a pilgrimage to Rome, can be seen on the upturned brim of his pilgrim's hat. He was almost always shown with an open sore on one leg. In France in particular, the popularity of St. Roch as well as the continued threat of disease and plague ensured widespread demand for figures of the saint; most chapels and churches commissioned a statue.

Few single busts of the saint are known. Indeed, figures of St. Roch can only positively be identified through the saint's wound and his canine companion. However, the powerful expression of the face, the downcast half-opened eyes, and the hat with its emblem of Roman pilgrimage are important elements of St. Roch's imagery and argue persuasively that this figure is the pilgrim saint from Montpellier.

The emotive intensity of this head places it among the most evocative images of St. Roch. His sunken cheeks and downturned eyes convey pain and sadness so effectively that it is surprising the sculpture remained unidentified for many years. St. Roch's life was one of suffering and submission; the sculptor who created this head translated the essence of the saint's life and popularity into a single form. Beyond its powerful presentation of worldly suffering, this head is also an artful arrangement of line and form. The arch of the barely opened eyes contrasts with the upward curve of the hat brim; the saint's mouth echoes that same line. The elegant yet poignant series of curves and countercurves reinforces the quiet dignity of this simple head.



FOLIATE CAPITAL

FOLIATE CAPITAL

French, Quercy?

Second quarter 12th century

Limestone

34 x 28.5 x 29.1 cm; 13¼ x 11¼ x 11⅜ in.

Purchase 91:1949

ANIMAL CAPITAL

French, La Charité-sur-le-Loir, Nièvre

First quarter 12th century

Limestone

63 x 74 x 43 cm; 24⅓¹⁶ x 29⅛ x 17 in.

Purchase 86:1949

Like all artistic styles, the Romanesque (whose dates are roughly placed from the beginning of the eleventh through the first half of the twelfth centuries) encompassed a wide variety of sources and forms as can be seen in this pair of capitals. A capital is an architectural block designed to provide an aesthetic transition from a horizontal wall or ceiling to a vertical column below. Its use goes back to the earliest appearance of the column, but it was the ancient Greeks who established its architectural role, setting ratios of width to height and systematizing the other elements that could be used with it.

The Corinthian capital was a somewhat later development that was inspired by the acanthus, a leafy plant of large clustered fronds with jagged edges. Typically, the Corinthian capital has three rows of leaves whose tips bend away from the mass, with volutes at the upper corners and additional floral motifs along its sides. The Museum owns a good example of a Roman Corinthian capital that illustrates its appealing form (see Figure 4).

The foliate capital offers a medieval translation of the ancient Roman form. While many artists from all periods of medieval art turned away from the classical ideals of ancient art, these artists often had before them models of the classical art they rejected. Such was the case with the stone carver of this Romanesque work, whose uppermost leaves recall the original acanthus form, although their tips turn dramatically downward to conform to the contour of the block. The bottom two rows have fan-shaped leaves. This substitution of a smaller leaf offers a smoother contour and echoes the shape of the capital underneath. The fan leaves have been incised with lines reminiscent of veins and have holes encircled by curved bands. The two rows of smaller leaves terminate together in a single scalloped edge that encircles the base of the capital. The leaf formations on the top tier have been reinforced by the incised leaf pattern that culminates in spiral volutes at each corner.

A comparison of the twelfth-century version of the capital with its ancient forebear demonstrates the adaptation of what was an appealing surface decoration derived from the forms of the natural world into a more closely controlled pattern that is wedded to the shape it decorates. The medieval artisan has responded to the model by replicating it while imposing a pattern that enhances the shape of the surface to be decorated.

This capital, produced by a talented artisan, was made as one of a pair. Its exact date of execution and the building for which it was carved are unknown, but it has been compared to similar capitals from the southern French towns of Cahors and Moissac. The recessed squares that decorate the abacus at the top of the capital have been linked to a series of capitals in a cloister in Toulouse. Further investigation is needed to assign a specific location.¹

The wedding of decoration and decorated underscores the treatment of the second Romanesque capital presented here. The acanthus leaf has again been used, or at least its distant cousin, in the centrally placed leaf form on which the two feline figures rest their paws.

The perfect coordination between the shape of the block and the decorative scheme reveals Romanesque art at its most creative and energetic. The animals twist their heads as they turn to look behind them in a graceful pose that forms a pleasing linear decoration. Their far paws nearly touch to create a small arch that marks the center line of the capital. Symmetry and the shape of the capital are the defining parameters for this design. It is a splendid example of the Romanesque artist's ability to successfully integrate figural motifs into an architectural scheme. The artist began with a conception of the form to be embellished; the design is adapted to the surface on which it appears. As in the case of the foliate capital, it is the architecture rather than the decorative motifs that have taken precedence.

The animals themselves are definitely feline and may be lions. The stylized lines with punched dots on the head to the right recall the hair of the mane. The animals have been paired male with female; only two of the four have the suggestions of a mane. Medieval bestiaries were full of lion lore. It was believed they never



ANIMAL CAPITAL

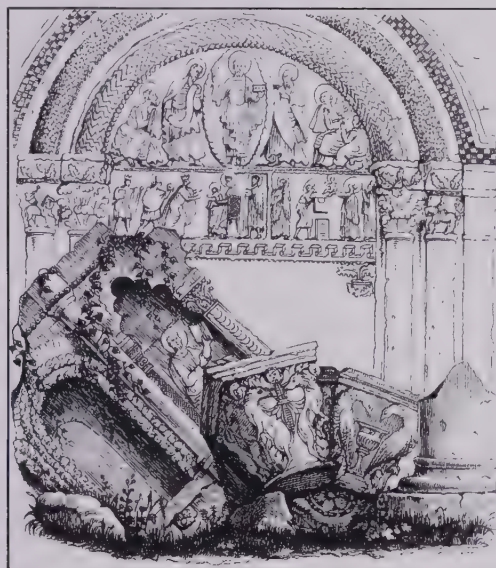
slept, and were thus vigilant; they could erase their own pawprints with their tails and couldn't be traced to their lair; and the female's newborn cubs lay dead for three days until the father came and breathed life into them. The last two beliefs evoked Christian parallels: the lion could symbolize Christ's hidden divinity in human form and also His Resurrection three days after death.

The choice of lions for the La-Charité capital made them visual emblems of resurrection or vigilance. Another capital from La-Charité that probably stood near the St. Louis example contains peacocks drinking from a fountain and has been interpreted as a symbol of the soul's thirst for salvation through the waters of baptism.² The intrinsic appeal of lions is manifest on this capital where their proud stance and strong contours make the work a handsome example of Romanesque sculpture.



▲ Figure 4.
CORINTHIAN CAPITAL,
Roman, first century B.C.; marble; 45:1921.

The Corinthian capital was based on the form of the acanthus, a plant with jagged, bushy leaves. Its delicate proportions and intricate play of carved forms made it an appealing ornament for Roman buildings. By contrast, the Romanesque version is far more controlled and the leaf forms are more wedded to the shape of the capital underneath.



▲ Figure 5.
LE NIVERNOIS,
album historique et pittoresque,
Fragments of the Architecture of the Church of La
Charité, N.-J. Morellet, J.C. Barat, and E. Bussière,
Nevers, 1840, [reprint edition 1969], Vol. II, p. 10.

The Museum's Animal Capital can be seen lying in a heap of architectural fragments near the church of La-Charité-sur-le-Loir in this nineteenth-century engraving.



◀ Figure 6.
South transept portal,
Saint-Pierre-de-la-Tour, Aulnay, France.

Archivolts, from top: Fantastic Beasts and Men; Elders of the Apocalypse; Human Figures with books and vessels; Beasts in vine ornament. (Photo: Hirmer Verlag, Munich)

ELDERS OF THE APOCALYPSE

French, Notre-Dame d'Oulmes, near
Aulnay, c. 1150-1170
Limestone
Height 46.5 cm; 18¼ in. each
Purchase 32, 33:1933

In the fourth book of Revelation, Chapters 1-4, John the Evangelist wrote "Then, in my vision, I saw a door open in heaven and heard the same voice speaking to me, the voice like a trumpet, saying 'Come up here: I will show you what is to take place in the future.' With that, I fell into ecstasy and I saw a throne standing in heaven, and the One who was sitting on the throne, the One sitting there looked like a diamond and a ruby. There was a rainbow encircling the throne, and this looked like an emerald. Round the throne in a circle were twenty-four thrones, and on them twenty-four elders sitting, dressed in white robes with golden crowns on their heads." Medieval artists transformed John's written account of the Apocalypse into material decorations for the portals of churches and cathedrals. These two figures were once part of an arch surrounding a doorway and were intended to refer to the vision of Christ inspired by John's text.

Such images did not derive directly from the written source, since many of the pictorial details have no textual basis. They can be traced instead to illuminated versions of the commentary written on the Apocalypse in 780 by Beatus, the abbot of Liébana, Spain. These illustrated commentaries were the likely visual inspiration for the sculpted images since their illuminations were copied often throughout southern France. Beginning in the eleventh century, Romanesque church portals greeted their visitors with images of the Divine Revelation and the end of time. These visions usually consisted of a seated Christ in an almond-shaped mandorla accompanied by the four beasts of the Evangelists (angel, lion, ox, and eagle), surrounded by arched bands called archivolts, one of which contained the twenty-four elders. Such visual display was intended to remind the faithful of their journey from the earthly realm into the divine since the building was intended to evoke the Heavenly Jerusalem.

The St. Louis Elders represent the artistic convention for portraying the twenty-four witnesses of Christ's return. They wear crowns and hold stringed instruments resembling lutes; sometimes they carry harps. Vials occasionally appear in lieu of the chalices. The thrones, a key part of the written text, are not emphasized here, perhaps for reasons of simplification and to avoid crowding. A feature unique to the St. Louis Elders is their clean-shaven faces.¹ Beards were a simple device for indicating age and were standard among representations of the old men who witnessed the Revelation.

The St. Louis Elders are *voussoirs*, a French word for the segments of an arch. Fitted together like spokes in a wheel, the voussoirs formed the archivolt. Archivolts could form the top of the doorway itself or frame the semi-circular field over the door called the tympanum. In the region of Aulnay, where these sculptures were made, there was usually no tympanum; local builders preferred an open archway. Archivolts were sometimes composed of unornamented blocks of stone, but more often they consisted of figural decoration, including prophets, zodiac symbols, and the elders of the apocalypse. In order to accommodate all twenty-four of the elders, two archivolts were sometimes needed. Elder figures were not always arranged as radiating out from the center. Sometimes they were aligned along the bottom of the tympanum, filling the horizontal lintel above the door. On other portals, the elders were placed in archivolts with the feet of one resting on the shoulders of another (see Figure 6).

These figures have been brilliantly adapted to the space they originally occupied, the bottom archivolt on the south portal of the church of Notre-Dame d'Oulmes.² The wider *voussoir* is a more balanced figure. The drapery that stretches across his lap is not drawn to one side, and the pleated folds that hang below are perfectly vertical. His belly is more rounded and appears fuller, and the incised lines that decorate it curve upward to suggest physical bulk. He may have even served as the keystone of the arch, i.e., the uppermost stone that completes the group when it is put in place. His thinner companion, who probably sat farther down along one side of the arch, wears drapery pleated in a more lopsided fashion, with diagonal rather than vertical folds. The direction of these pleats would have made his placement on the left side of the arch more visually appealing.



TOMB RELIEF

Germany, Odenwald, second half
14th century
Red sandstone
174.6 x 101.6 x 15.2 cm; 68¾ x 40 x 6 in.
Purchase 95:1932

Life expectancy was appreciably shorter in the Middle Ages than it is today, and death often came early in life. The two people commemorated in this tomb plaque were a young girl, probably of teen age, and her brother. Elisabeth von Erbach, the daughter of Count Eberhardt Schenck von Erbach and his wife Elisabeth, died in 1368; her brother Ulrich died the following year. These dates appear in the inscribed banderoles that unfurl around and between the two images.¹ Parts of escutcheons over their heads carry their family arms; on the right of each pair is the Erbach shield, while the left side contains that of the Echterdingen.²

This tomb slab is of particular interest because of the youth of its subjects and their relationship to one another. Formal tomb plaques that portray royal rulers or victorious knights are more common. Images of brother and sister interred together are rare; more common in double tombs are the effigies of husbands and wives or fathers and sons.

This plaque was illustrated in a nineteenth-century treatise on the history of fashion, since it accurately represents fourteenth-century dress (Figure 7). Ulrich bears no sword, since he was probably too young. He wears a garment known by various terms (medieval terminology was not standardized), most often called a *pourpoint*, a padded and closely fitted shirt with a skirt that came over the tops of the thighs. It buttoned up the front and was worn with a belt resting low on the hips. Pourpoints, sometimes worn by the nobility with an additional coat on top, developed in the mid-fourteenth century when the tunic, that in various forms had dominated male fashion since antiquity, was shortened and replaced by new styles that revealed more of the leg. Leggings consequently became more important in male dress. They could be laced to the pourpoint or fastened with metal studs and eyelets. At his neck Ulrich wears a hood, once part of the cloak, but since the late twelfth century a separate headdress worn with a short neck cape. He wears a pointed shoe known as a *poulaine*, the French word for Polish, a style introduced in Europe in the latter part of the fourteenth century.

Elisabeth wears a fitted garment, unusual since women most often wore loose-fitting robes.³ Her hair falls loose save for a band, a style reserved for unmarried women. A married woman's hair would probably have been braided and bound. Elisabeth wears a long gown known as a *cote*, a simple form of dress worn by men and women. In the fourteenth century, it became a tight-fitting garment, laced at the back, with long tight sleeves that extended over the hands. Elisabeth wears a surcoat over her gown, a style popular among members of the upper class. It was a tightly buttoned jacket that fit over the hips and had short cap sleeves. Both Elisabeth and Ulrich wear tippits, the long strips that hang from their elbows. These ornamental cords embellished sleeves as well as the points of hoods and hats. A popular decorative form for tippits was derived from leaf and foliage motifs, as seen here. Accentuated by the lines of their costumes, the figures of both Ulrich and his sister are elongated and graceful. Elisabeth's pose, in part, conforms to a modest serpentine curve that carries out the elegant line characteristic of the Gothic style.

The sculptured tomb relief, as an artistic form, developed in the eleventh century; although sculpted effigies were widespread in the ancient world, earlier tomb slabs were made of flat mosaic or incised lines. This tomb relief was the cover for a floor tomb, at one time in the abbey at Steinbach, a town near the Erbach family castle. It may have been created for that space, or may have been installed originally in the castle itself. Often, when further interments reduced available floor space or when renovations were made to modernize a church, funeral monuments could be moved to other locations.

The relief carving is not deep; the artist hasn't cut away enough stone to reveal fully three-dimensional bodies, and instead has used an approach appropriate for floor tombs. The figures are surrounded by two inscriptions carved on banderoles. Inscriptions often appeared on the face of the tomb. Floor tombs afforded few other fields for them. Sometimes the words were chiselled directly onto the slab on which the recumbent figure seemingly rested; more often the carved letters formed frames for the tomb portraits.

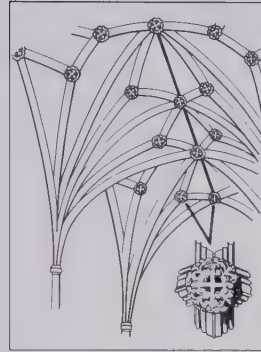
Both Elisabeth and Ulrich appear alert and stand upon the backs of reclining animals, a convention that

goes back at least to the thirteenth century.⁴ The requirements of symmetry dictated that the animals each face the center; on single tombs the reclining animals almost always face the viewer's left. Dogs, shown curled up at the feet of their masters, were a common symbol of faithfulness and were, perhaps, the most frequently used symbol in female tomb effigies. Ulrich stands upon the back of a lion, an allusion to the heraldic symbol above his head and also a reference to the virtues appropriate for combat, strength, courage, and fortitude. While the imagery of female figures with dogs and male figures with lions is most common, examples do exist where women are accompanied by lions and men by dogs. The personal requirements of the patron's taste could often dictate the use of symbolic or traditional attributes. With their hands clasped and their heads inclined, Elisabeth and Ulrich stand awake and vigilant, fashionably attired, and preserved in the beauty of their youth.



◀ Figure 7.
ENGRAVING AFTER ERBACH TOMB RELIEF,
from J. H. von Hefner-Alteneck, *Trachten des christ-
lichen Mittelalters*, Frankfurt am Main, 1840-1854, II,
plate 94.

French, Normandy, c. 1500-1520
 Caen stone
 Diameter 48.9 cm; 19¼ in.
 Purchase 161:1928



▲ Figure 8.
 GOTHIC VAULT WITH BOSS.

This diagram shows how the stone ribs of the vault were ornamented at points of intersection with the carved stone boss.

A boss is a decorative knob that served as the keystone of the stone ribs that formed or reinforced vaulted ceilings (see Figure 8). This Gothic Boss, conceived as a combination of spoked wheel and leafy vegetation, is a particularly lovely representative of the direction taken by late Gothic stonemasons in the fashioning of decorative stonework. As the Gothic style developed, the increasingly elaborate architectural ornamentation used both on the facades of churches and on their interior walls and piers grew more decorative and delicate. The decoration of ribs and vaults came to express less the structural function of the parts as they became decorative elements in their own right. Bosses became increasingly ornate, and while most typically they were decorated with flowers and foliage, sometimes even heraldic symbols and narrative scenes were used.

Daringly carved, the St. Louis Boss represents a particularly elegant treatment of the form. On the frame of a simple spoked wheel, finely veined leaf forms, arranged in groups of three, extend each spoke and complete the outer edge of the wheel. The central leaf defines the tip of each spoke, while the other two splay out to form decorative triangles that join their counterparts in an overall design recalling a lace roundel. In most cases, when foliate decoration was used, the leaf forms tended to enhance the essential doughnut-shape of the form, but here the mason has fashioned a more expansive and open pattern. The delicacy of this *Boss* is partly due to the kind of stone from which it was carved. Caen stone, named for the town in Normandy where it was quarried, is relatively soft and easily cut, allowing artisans greater freedom in selecting the forms that could be chosen for decoration and greater precision in surface definition.¹

Where this Boss was situated within its building remains unknown. Although the detail of its imagery and the laciness of its design are best appreciated at close range, its size indicates it may well have decorated the high ceiling of a Gothic building. Had they been left uncarved, the bosses of a vaulted roof would have appeared heavy. Although their finer details were missed when viewed from a distance, they did insure a handsome ceiling. Similar forms consisting of lace-like open patterns can be found in the ceiling bosses from the church of St. Maclou in Rouen, dating to the fifteenth century.

One writer on Gothic vaults described bosses as elements that “are both decorated and decoration.”² This is particularly true of the St. Louis example, for although it is cut away from its original location and no longer serves its intended function, it remains a beautiful piece of sculpture that can be appreciated for the simplicity of its design and the beauty of its carved foliage.



LANCET REDEMPTION WINDOW

Stained glass was the glory of the Gothic cathedral. The structural innovations that defined the Gothic style of architecture reduced the thickness of exterior church walls, allowing the replacement of masonry with translucent glass. Pointed arches, ribs, and flying buttresses reinforced the weight-bearing skeleton of the church, leaving the walls free to frame windows of beautiful color and instructive narrative. The philosophical basis for the admission of light into the Gothic cathedral was most eloquently expressed by Abbot Suger of St. Denis, credited with the founding of the Gothic style in the mid-twelfth century, who had inscribed on the west doors of his church a passage that included the following "...being nobly bright, the work should lighten the minds, so that they may travel, through the true lights, to the True Light where Christ is the true door..."¹

The period between 1150 and 1250 witnessed the flourishing of stained glass. The technique, somewhat inaptly named since it involves both dyeing and painting, was refined in the late twelfth century. The method begins with a drawing in miniature which is then enlarged to a full-scale design called a cartoon. This drawing guides the cutting of the pot metal, a term used by glaziers for the glass which is cut from large sheets. The artist then paints facial features, drapery folds, and foliage details with dark brown or black enamel fired at a low temperature to fix it to the glass. In the final stage, the artist joins the sections with cast lead strips.

This window came from the parish church in Montreuil-sur-le-Loir, about twelve miles northeast of Angers in western France. The building still stands and now contains a replica of the St. Louis window. A small church, it has a single nave and two bays at its east end where the altar is located. The east wall of the church is flat, typical of French church architecture in that region, and originally contained the St. Louis stained glass together with a pendant window. By the early twelfth century, multi-scene narrative windows like this one were often located on the lowest level of church walls where their greater detail could be seen; windows located farther up, away from the viewer, contained single figures of saints or patriarchs.

Reading from the bottom to the top, the window includes scenes of The Three Marys Discovering Christ's Empty Tomb, the Crucifixion (Figure 9), Christ Praying in the Garden of Gethsemane, and Christ Enthroned in Heaven Surrounded by the Symbols of the Four Evangelists. The window has been restored in many areas (see condition statement); extensive restoration has occurred in the second panel from the top. Its lower half was completely replaced in a nineteenth-century restoration. Originally, the panel depicted the Resurrection of Christ, a motif found frequently in other windows produced in the county of Anjou where Montreuil-sur-le-Loir is located.

The medieval artist who made this window depicted events from the final days of Christ's life, a series collectively known as the Passion. The pendant window contained four scenes that completed this Passion cycle: the Flogging of Christ, known as the Flagellation; Christ Crowned with Thorns (in mockery of his presumed role as King); Christ Carrying the Cross to Calvary; and the Appearance of the Risen Christ to Mary Magdalene. Located behind the altar, the symbolic tomb of Christ, where the priest blessed the bread and wine, the windows gave visual form to the central mysteries of the liturgical ritual.

Today, it is difficult to appreciate the relationship between context and meaning inherent in the window's design. Seen as the backdrop for religious ceremony, it was intended to be viewed in conjunction with the priest's words and actions. As one of a pair, the St. Louis window focused, through its choice and disposition of scenes, on the Resurrection while its companion window emphasized the Passion. Beginning with the Three Marys at the Empty Tomb, the narrative alludes to the fact rather than the act of Christ's Resurrection; two of the remaining scenes portray other aspects of this same event. The Resurrection itself (originally included above the Crucifixion, but now replaced by Christ at Gethsamene) and the image of the Heavenly Ruler Enthroned within an almond-shaped glory (a mandorla) show Christ ascending into heaven and then in His divine role as King and Judge. Placed within the other three scenes, the Crucifixion reminds the viewer of the necessity of Christ's death in the whole of the redemptive scheme. It was Christ's triumph over death that insured his redemptive role. The design of the Montreuil window does not follow the chronology of the

biblical story. Instead, the bottom panels form a group of Passion narratives where the Crucifixion is flanked on either side by two subsidiary scenes that depict aspects of Christ's Resurrection. The entire panel is topped with an iconic image of Christ the Heavenly Judge, His eternal role once He transcended death.

Complete windows from the thirteenth century are relatively rare in American museum collections. This window is a particularly fine example of early thirteenth-century stained glass art from western France, and the painter was a master craftsman. The drawing on the window has been handled confidently; facial features, drapery folds, and the modelling of the beasts representing the Evangelists are rendered with skillful control and sure precision. The facial expressions and the modelling of the forms are not excessively delineated. The refined use of color serves both aesthetic and didactic ends. Red glass appears sparingly in the three bottom panels, uniting them as a threesome and setting them off from the top panel in which the red in Christ's mandorla enlivens the image and underscores the power of Christ's majesty. Only five colors and white have been used and they are repeated so skillfully that the window is both harmonious and dramatic. The artist has effectively contrasted the darker blue background with the lighter colors of the figures to create greater legibility in the panels, making the window both aesthetically appealing and easily understood.²



◀ Figure 9.
LANCET REDEMPTION WINDOW
(detail of the Crucifixion)

Its appealing color and rich surface luster have made ivory a popular material for carved images since artists first fashioned decorative and religious objects. Its use was ideal for smaller, portable pieces since the width and length of the tusk limited the scale in which the artist could work. The years between 1140 and 1250, while fruitful for the development of monumental sculpture, were not an important period for ivory production. One main reason was that ivory export centers were under Muslim control and large supplies could not reach Europe. This changed in the middle of the thirteenth century, when a large-scale industry in the carving of elephant ivory emerged; it was centered in, but certainly not limited to, Paris.

The diptych form has a long lineage, dating from ancient cultures. As it had evolved by the thirteenth century, its shape and architectural frame recalled the religious altarpiece of a chapel or church. Its small size made it ideal for private prayer, and its portability allowed movement from place to place. The Saint Louis diptych features eighteen narrative scenes from the Passion, that is, the final events in Christ's life that began after He returned to Jerusalem and culminated in His death and burial. Beginning at the lower right, the scenes include the Temptation of Judas; Judas Paid by the Pharisees; the Arrest of Christ; Judas' Suicide; Christ Led before Pontius Pilate; Pilate Washing His Hands; the Flagellation of Christ; Christ Carrying the Cross to Mount Calvary; the Crucifixion; the Deposition; the Entombment; The Three Marys at the Tomb after Christ's Resurrection; Christ Freeing the Souls in Hell, known as the Harrowing of Hell (shown in two compartments); Christ Appearing to Mary Magdalene Asking Her to Tell of His Ascent (this scene is known as the *Noli Me Tangere* because Christ instructed her not to touch Him); Mary Magdalene Telling the Disciples She Had Seen Christ; St. Thomas (Doubting Thomas) Touching the Wound for Physical Proof of Christ's Death; and Christ's Ascension into Heaven. These scenes are encased in an architectural frame consisting of tripartite or trefoil arches supported by round columns that separate the scenes, slender pinnacles along the gabled roofline, and rosette ornaments in the spandrels.

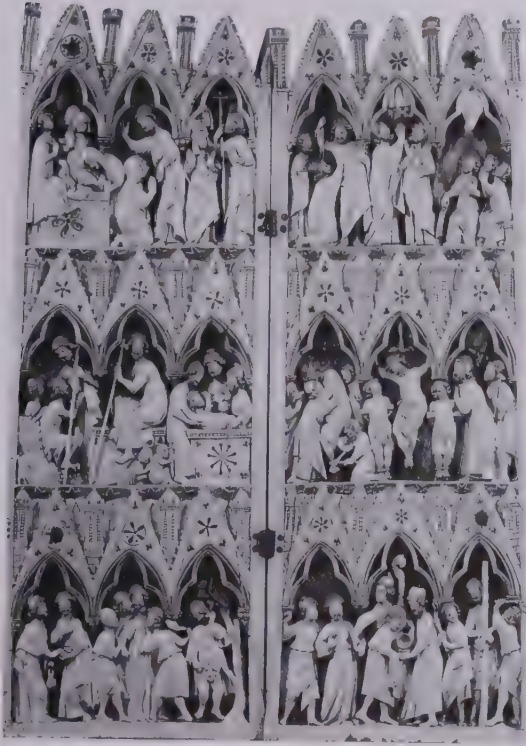
This work is typical of a group of ivory diptychs produced around Paris or in northern France between 1250 and 1270.¹ Known as the "Soissons" diptychs, this group takes its name from an example now in the Victoria and Albert Museum, London, that originally came from the church of Saint-Jean-des-Vignes in the French town of Soissons (Figure 10). The group was first identified by the French medievalist Raymond Koechlin whose inventory of Gothic ivories, published in 1924, remains indispensable. Characteristic of the group is the architectural framework that emulates the gabled facades on the south transept of Notre Dame in Paris, finished in 1250. Other noteworthy features of the group include the narrative flow from bottom left, across the central register from the right to the left, and finally from the left to the right in the uppermost row. Sometimes, artists of the Soissons diptychs did not honor the narrative sequence of the story and transposed scenes. This seemingly illogical arrangement of the narrative has been seen by some writers as indicative of a more experimental approach by these artists to the problem of narrative illustration. Fewer than a dozen ivory diptychs have been identified as belonging to this group.

The artist who carved this diptych conceived and executed the individual scenes to harmonize with the trefoil arches that define each compartment. The disposition of figures and the posing of bodies create groupings that either echo the shape of the arch or work within its contours. This balance of composition and decorated field is evident when the St. Louis diptych is compared with another ivory from the Soissons group, now in the Wallace Collection in London (Figure 11). That artist used the entire width of each horizontal register to plan compositions; he worked with eight fields rather than twenty-four. The artist of the St. Louis diptych, on the other hand, designed each scene as a discrete unit intended to work together with the other individual scenes.



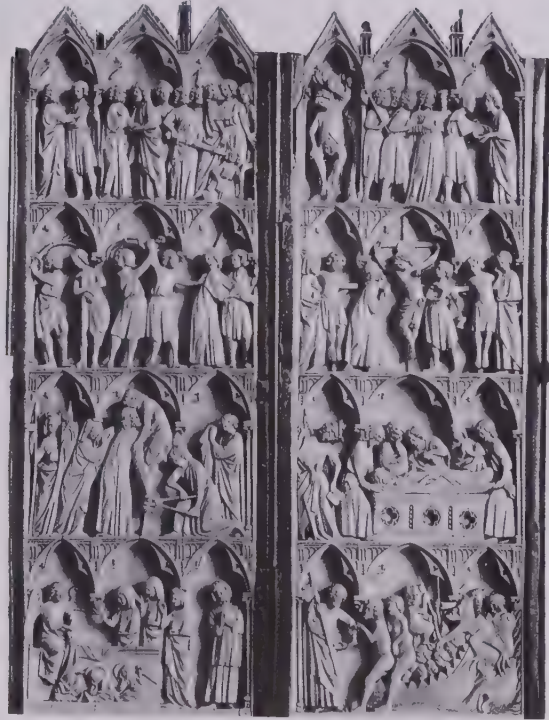
DIPTYCH WITH SCENES FROM CHRIST'S PASSION

Like much medieval sculpture, ivory carvings often were originally painted. Some were painted only in part, sometimes to highlight faces or clothing, and sometimes they were embellished with gold. Traces of paint have been discerned on most surfaces of the ivory, including red on the mouth of hell, blue on Christ's tomb, and green on the foliage and some of the architectural frames.



▲ Figure 10.
THE SOISSONS DIPTYCH.
French, Paris, 1250-1270; ivory.

This ivory diptych, from the church of St. Jean des Vignes in Soissons, gives its name to a group of diptychs that portray scenes from the Passion of Christ. (Photo: Victoria and Albert Museum)



▲ Figure 11.
DIPTYCH WITH SCENES OF THE PASSION,
French, Île de France, 1250-1270; ivory.

The artist who carved this ivory diptych, one of the Soissons group of diptychs, organized the representation of the narratives according to the entire width of each register rather than within the individual compartments. The scenes work together in groups of three, independent of their carved architectural settings. This contrasts with the way that the St. Louis diptych was planned so that the individual compositions reinforced the trefoil arches that surround them. (Photo: The Wallace Collection, London)



INHABITED SCROLL FRAGMENT

During the thirteenth century, medieval patrons commissioned increasing numbers of secular ivories. The medium was popular for carved gaming pieces, mirror backs, boxes, combs, musical instruments, and saddle ornamentation. This exceptionally fine example of ivory carving may have originally formed part of a musical instrument or the decorated edge of a saddle. Its shape suggests both purposes, although it is perhaps better suited for a saddle. The piece retains its original edges; the holes along the upper edge may have been used for attachment and would most likely have been hidden by an additional ornamental strip.

The decoration consists of deliberately contrived curves and countercurves, carefully orchestrated to fit the shape of the piece and to establish undulating rhythms across its face. Within the framework of a curving grapevine, a hound bites a recumbent goat while a lion sinks its teeth into the hindquarters of a stag. The animals' bodies both echo and run counter to the curves of the laden vine, creating a richly complex pattern across the ivory's surface. On the left side, the stag extends its neck and turns its head so that the contour of its body follows the edge of the plaque. The arc formed by its neck and body also recreates the curve of the vine along the lower left edge. The lion's head and outstretched neck form a countercurve that duplicates the arch of the vine above its head. The lion's elongated body serves as background to the vine that frames a symmetrically placed grape leaf. Behind the lion's flank, the goat turns its head to eat another leaf, thereby providing a dip to offset the overhead arc of the vine. Finally, the hound's head reaches over the vine in a motion parallel to the upward shift of the stem on the fragment's right side. The hound's left flank completes the decorative frieze and once again echoes the curve of one section of vine while bisecting another.

The carver of this ivory has worked with exceptional skill and care to define details of contour and texture while at the same time conferring grace and beauty upon the individual forms. Each leaf has been crisply cut and boldly defined. The lion's mane and the goat's hair have been differentiated by varying the volume and width of individual clumps of the animals' fur. Repetition and variation work together to enliven the relief. The pose of the lion's head is repeated in that of the hound, but the thicker contour and greater surface modulation of the lion offset the sleekness of the hound.

Many medieval artists were initially trained in traditions of ornamentation that enhanced and were subordinated to the surfaces they adorned. While these motifs were subject to regional variation, certain types show up repeatedly. One such design type was the animal interlace pattern, where animal bodies formed interwoven patterns that could be arranged in intricate designs to cover an entire manuscript page or in single rows of decorative ornamentation. The artist who created this ivory fragment was heir to just such an artistic tradition. This work is the product of an artist who worked comfortably on the surface and who could manipulate the animal forms as needed to fill the space and bridge the gaps in order to preserve the integrity of the design. It is testament to the artist's skill that while the forms were distorted and manipulated, figures of exceptional grace were achieved. This is particularly evident in the body and head of the hound.

The skill and deftness with which the interlace pattern has been handled suggest an artist who may have been English. The so-called "biting beast" motif appears frequently in Anglo-Saxon designs from the seventh century as well as in Viking and Celtic art of the ninth century. Comparable motifs have been found on later English musical instruments and manuscript pages. However, similarities have also been noted in examples of French monumental carving, making a more precise attribution very difficult.¹ For many years the fragment was labelled as Spanish, and was included in an exhibition of medieval art from Spain at the Cloisters Museum in New York in the 1950s. Although its place of origin remains uncertain, its high quality and the crispness of its carving establish it as a particularly fine example of carved ivory.



DIPTYCH WITH VIRGIN AND ANGELS AND THE CRUCIFIXION

The combination of the Virgin and Child with angels facing an image of the Crucified Christ was the single most popular subject for Gothic diptychs. Numerous examples of this arrangement exist, many of which are more elaborately embellished with elements of architectural detail or decorated costume. Yet, even in this simple presentation, the two subjects eloquently express the profound fundamentals of late medieval piety.

In the right plaque, Christ on the cross is mourned by His mother and John the Evangelist. His head, no longer erect upon His shoulders, slumps to the side. Yet, in the majestic sweep of Christ's arms, whose vigorous and enlarged hands denote victory rather than death, He combines the central mystery of the Incarnation and Crucifixion. Through the twist of Christ's body, the artist imbues the figure with an inner vigor and also a courtly elegance that is characteristic of the Gothic style.

Although the actual drama of Christ's torture and death on Calvary included many participants, (among them soldiers, two crucified thieves, and the Apostles), in its most reduced form the Crucifixion was represented with an audience of two: the Virgin Mary and St. John the Evangelist. The two types of narrative image, the fully populated drama and the abbreviated form, existed side by side in the late Middle Ages. Both served to illustrate Christ's victory over death, but the latter image better served the needs of personal devotion. The late Middle Ages have been described as a time when the faithful were preoccupied with the Passion; an important aspect of late medieval piety was the meditation on Christ's sufferings.¹ The simple representation of Mary and John in mourning served to focus the individual on the specifics of Christ's Passion.

Simplified in its representation, such an image summarizes vital aspects of the Crucifixion. The Virgin Mary is presented in her role as mother to the human Son of God while St. John the Evangelist reminds us of Christ's mission to found a church. There is a more specific narrative rationale for the inclusion of Mary and John; according to tradition John was identified in the Gospel of John as the disciple "whom Jesus loved," and to whom Christ entrusted His Mother at the foot of the Cross. That tradition formed the basis for many simplified depictions of the Crucifixion which began to appear regularly in the tenth century.

This tiny image includes other simplified representations of profound theological meanings. The starkly simple Cross has been implanted in a rocky outcropping. Although biblical accounts describe Calvary (in Hebrew, "Golgotha") as merely "a place," by the fifth century it was described as "the rock of Golgotha," and by the sixth century it was called a mountain.² This visual understanding of the site of the Crucifixion influenced most later representations where the Cross is often shown on a barren mountain. The tradition of the rocky hill was joined to an early Christian tradition of veneration for the Cross without Christ's body, not as a symbol of His physical suffering but rather as an image of Christ's triumph over death. As such, it was often represented in heaven, placed on a mountain out of which flowed the four Rivers of Paradise. The carved images of the sun and moon add other meanings to the Crucifixion. Originally derived from imagery used to symbolize the glory of the Roman empire, the sun and the moon appear in conjunction with images of the triumphant Cross as early as the fourth and fifth centuries to underscore Christ's sovereignty and eternal reign. St. John's version of the Gospel tells us that when Christ died there was an eclipse of the sun when the earth turned dark, an event that is rendered visually through these celestial symbols. Imagery associated with the triumph of Christ and the power of His reign join with reminders of his physicality and human suffering.

Facing the Crucifixion is an iconic image of Mary as Queen holding her Infant Son and flanked by two angels who originally carried candles in their candleholders. Again, heaven and earth are joined in a single image. Whereas Mary is shown not on earth but in heaven where she is crowned Queen, her Son reaches to embrace her mantle, a detail that adds human charm to the heavenly pair. This gesture of childish play is found in few other representations of this subject. Also unusual, if not unique to this ivory, is the presence of two angels who crown the Virgin. All other known examples include a single angel.³

The diptych's rectangular format and small size evoke the sense of a small prayer book; its height of less than three inches would have made any use other than private contemplation difficult. This object works best when held in the hand and examined at close range, as it would have been by its original owner.



BOW FIBULAE

The Merovingian Dynasty ruled a turbulent kingdom that encompassed much of present-day France and some of southern Germany. Its first king was Clovis, who founded the line in the late fifth century; the name Merovingian comes from an ancestor of Clovis named Merovich. Merovingian artisans were heir to two traditions: vestiges of classical art from the Mediterranean were available to them; and they knew the art of migrant populations who passed on indigenous motifs based on non-figural decoration and surface patterning. It is the latter that formed the basis for the approach to embellishment found in these two fibulae.

A fibula is a pin used to secure clothing at the shoulder. This particular type is one of three commonly found forms that appeared as early as 1100 B.C. Some fibulae were circular rings with pins attached across the back. Others were usually simple disks but could be fashioned into other shapes, a popular one being a variation of the bird form. Finally, the third, known as the safety-pin type, is indeed the forerunner of its modern namesake. Its purest form is that in use today, a simple rod of metal with a point, bent into a spring at one end with a catch at the other.¹

These Merovingian fibulae represent a more elaborately evolved stage of the third type which has three parts: the head, in this case a semicircle where the spiral spring is located; the bow, the arched band in the middle; and the foot which covers the clasp at the bottom. The enlarged head grew out of the extension of the spring laterally along a bar that was added to form a cross-shape. This development, a Roman innovation of the fourth century, included the addition of knobs as decorative terminals for the ends of the widened spiral. Eventually, the spirals were replaced by simple hinges, but the decorative shapes devised to hide the spring became part of most later variations.

The perfect balance between the contour of the decorated field and the pattern chosen for embellishment is a hallmark of the finest Merovingian jewelry. Artists trained in a tradition of non-figurative surface patterning employed motifs that enhanced the object they decorated. They made no attempt to deny the essential flatness of the surface by suggesting three dimensions where there were only two. Artists trained in a classical tradition, based on the illusion of three-dimensional forms and space, may have selected motifs originally devised for use in that tradition and then adapted them to the flat surface. The lines and angles used by this artist reflect no such conflict between motif and ground.

One frequently used decorative form, found among peoples of northern and eastern Europe and dating back to the two centuries before Christ, was the geometric design. The division of this surface into arcs, triangles, and diamonds is perfectly suited to the essentially geometric shape of the object. The foot decoration was executed with an admirable economy of strokes. The incised lines that divide the field into smaller lozenges also define its outside border. The snout-like projection at the foot's tip and the round knobs at either side suggest the appearance of an animal head and may draw upon another indigenous tradition that relies on the use of animal forms for its decorative motifs.²

The entire design is a harmonious blend of curvilinear and angular. The head has been divided into pie-shaped sections uniting the arc to the vee. The spine of the bow, a wider central band, has been ornamented with a row of small circles that recall the jewelled knobs along the arc of the head. The outside perimeter of the foot has been edged with triangles and punctuated at each point with a circular form.

These pins were cast from silver. Some examples of the use of sheet silver survive, but the majority of known fibulae were cast from liquid metal. The geometric decorations were chipped into the surface of the metal with sharp instruments, and then a vitreous paste was added to the circular chambers and fired to create glass. As can be seen in the fibula on the right, which is missing some of its glass, these chambers had small holes in the back which probably helped in the firing process. Gold leaf was burnished onto the surface after the firing was completed.



RELIQUARY ARM

A relic is the physical remains of a saint or a sacred object which has come in contact with a saint's body. The veneration of relics began at least as early as the second century A.D., the period of the early Christian church. The theological basis for venerating relics was the notion that bodies of saints possessed special powers as they were held to be temples of the Holy Spirit; they were sanctioned by God and thus could perform miracles. Oral and written traditions abound with stories of miracles achieved through holy relics.

Objects of such importance thus required worthy repositories of great physical beauty that were fashioned from precious materials. Such containers, called reliquaries, assumed many shapes and sizes, ranging from relatively simple boxes to fully developed figural sculptures with interior chambers to house their sacred contents. Among early examples, simpler, more generalized forms predominated. By the eleventh century, however, the form of the reliquary assumed the shape of its relic. Arm reliquaries appear to have been most common, and among them right arms, like the St. Louis example, are much more numerous. Other popular reliquary shapes included feet, fingers, hands, legs, and heads.

Relics could be actual fragments of the bodies of saints, objects they touched or used, or cloths, called *brandea*, that were placed near the holy relics and afterwards treasured as relics themselves. Most reliquaries originally contained a single relic; through the years additional relics could be added. They were usually wrapped in linen or silk, and were accompanied by a strip of parchment or paper indicating their source. The St. Louis reliquary has lost its original relic and no record exists to identify the saint with whom it was associated.

This reliquary arm is made of wood and covered almost entirely with sheet gold that was nailed to the sculpted wooden receptacle. The palm and interior sides of the fingers are not completely covered. Many such hands originally held an object, such as a ball or fleur-de-lis, both common motifs for arm reliquaries. However, the beauty of the gesture assumed by this hand (its fingers form the sign of benediction) indicates that it probably never held anything. Other arm reliquaries display a variety of gestures. Some extend the index finger, others extend all of the fingers, while some even compress their fingers into a fist.

Originally the arm was much more ornately decorated. The bare wood bands bordering the grooved cuff once contained filigree work and jewels. Indentations can be seen where gems were inset and secured. Other known reliquaries contain enamel plaques with images of celebrants in the liturgy or narratives from the life of the saint whose relics are housed within. Typically, arm reliquaries were encased in large sleeves. The square base on this reliquary suggests it never had a sleeve, making it a much rarer type.¹

Although stripped of its original decoration, this arm reliquary is of exceptional quality. Its distinctively carved nails and gently tapering fingers make it one of the most beautifully modelled and sensitively conceived hands known among existing examples. The sophisticated handling indicates that the arm may have housed a relic of an important saint that had been commissioned from an artist of great skill.



CORPUS

German, Lower Saxony or French,
Meuse Valley, c. 1150,
Bronze
Height 17.5 cm; 6¹⁵/₁₆ in.
Purchase 73:1949

A corpus is the body of the crucified Christ suspended on a cross. This small gilded bronze *Corpus* originally adorned a cross, most likely a metal crucifix with some sort of incised decoration, that was either used in processions or at the altar. It represents a type of metalwork known as *dinanderie*, a term derived from the name Dinant, a town in present-day Belgium which was a major center for metalwork in brass, copper, and bronze.

Although the proportions of Christ's body are squat, His straight pose, bowed head, and closed eyes give quiet dignity to the form. His wound issues drops of blood that have been incised on His chest, an unusual motif in sculpted images of the dead Christ. Other details of nipples, navel, and ribs lend realism to the figure. Great care has been given to the rendering of individual strands in Christ's hair and beard. The loincloth, in particular, has been incised with a variety of simple grooves, punched dots, and rope-like bands which confer corporeality to the cloth while also giving it greater visual appeal. The treatment of the cloth reveals a tension between the artist's desire to depict physical characteristics and his preference for interesting surface patterns and linear decoration. The folds of the loincloth, called the *perizonium*, fall in broad loops against Christ's thighs to form powerful almond shapes; their contours create a sensation of muscularity. The deft handling of the knot evokes naturalistic fabric while at the same time it presents an appealing linear design.

This *Corpus* is a remarkable achievement in twelfth-century metalwork. The ease with which the artist worked with three-dimensional forms sets it apart from the many other bronze figures of Christ that exist from this period. The extent to which the head is lowered onto the chest represents a significant deviation from the more typical pose where the head bends to the side, an innovation that required great skill and understanding of the human form. The handling of the upper torso more closely replicates a human chest and the broad curve of the outstretched hands gains great pathos from the downward point of the elbows.

All of these qualities suggest that the bronze must have been the product of a major metalworking workshop. The name which has most often been associated with this piece is that of Roger of Helmarshausen, an artist known only from a single confirmed work, a portable altar that was executed for the Bishop of Paderborn around the year 1100. Regarded as a central figure in German metalwork of the twelfth century, he has been credited with laying the foundations of the Romanesque style in Saxony.¹ The association between Roger and the St. Louis *Corpus* was first put forth by E. Meyer in 1940 who linked it to an artist influenced by Roger.² Peter Lasko has even suggested that Roger himself sculpted the figure.³ This attribution has been justifiably questioned, however, since the artist who fashioned the St. Louis work seems to have been more comfortable working in three dimensions than was evident in the Paderborn altar where linear patterns merely suggest three-dimensional form.⁴ Clearly the maker of this work was an accomplished metalworker who adeptly manipulated both line and three-dimensional form to create a small figure of powerful physicality. The handling of the third dimension is so assured in this piece that its traditional dating of 1130, based on the attribution to Roger of Helmarshausen, must be re-evaluated. Cynthia Caples has argued for a later dating, after 1146 and before 1170 based on placing this piece in a logical stylistic framework between two other bronzes that can be more firmly dated.⁵ Certainly a date later than 1130, closer to the middle or the second half of the twelfth century, is more appropriate.

With the present state of knowledge, where few specific names are known, a precise attribution is not possible. Stylistic parallels to this bronze figure can be found in ivories from the Meuse Valley, Cologne, and Hildesheim, as well as in bronzes from the Meuse Valley and various parts of lower Saxony.⁶ On a more general level, however, the fine quality of this bronze *Corpus* attests to the flourishing of the sumptuary arts in southern Germany and France during the Romanesque period.



APOCALYPTIC SCENE

Books that were used for the medieval liturgy, some of which are still in use today, included breviaries that contained all the prayers and readings for the Divine Office, missals that were prayer books for the Mass, psalters or collections of psalms, and choral books. This miniature shows evidence of being part of a choral book. Such books were usually large (their pages could be over 23 inches high) and their illuminations often embellished the opening initial for the beginning text of an antiphon.

The word miniature, used to denote the smaller-scale pictures that adorn books, derives not from the Latin word *minor* meaning small, but from *minium* meaning the red ink used for the descriptive headings that introduce new parts of the text. Elaborate initials were a more decorative means of signalling changes in the written text. The outer surface of this initial is covered with gold leaf, a process whereby a thin gold film was first adhered to a glue covering known as gesso and then burnished with a hard instrument to produce a lustrous shine. The horns that the trumpeters blow also were covered in gold, not gilded with gold leaf but painted with ground gold suspended in liquid and applied with a brush. The gold paint seen today is probably the work of a restorer who refreshed the original painted gold surface.

The subject of this miniature is undoubtedly apocalyptic; the presence of trumpeters and a beast spewing forth water or flame denotes such a scene. Among the visions described by St. John in the book of Revelation are seven angels with seven trumpets. Chapter 8, verse 8 reads "The second angel blew his trumpet, and it was as though a great mountain blazing with fire was hurled into the sea..." While the illustration does not fit these words exactly, the verse may indeed be the inspiration for its imagery. The two figures do not conform to the typical representation of angels; however, the inclusion of two of them, where one trumpet is lowered and has black penstrokes at its bell to suggest sound, gives visual illustration to the "second...blew his trumpet." The mountain behind the figures is not cast into the sea, although the blue beast who spews water may be a visual device for suggesting a deluge. The mountain, painted brown, has flecks of gold in the third level, although it is difficult to assert that it was intended to be "blazing." The building in the background, its domed center flanked by two crosses and surrounded by a wall, may depict the altar which is also mentioned in the same Gospel chapter.

Giant choir books were a product of the more elaborate church music that developed in the thirteenth century. Large-scale books were designed to be read by a group of singers who gathered in choir stalls in the east end of the church; their large musical notations and painted illuminations were designed to allow visibility from a greater distance. These large-size books were especially popular in Italy. Venice and its neighboring city of Padua were important centers for the production of decorated choral books.

This illuminated initial was acquired by the Museum as a work of the Paduan school of manuscript illumination, dating to between 1279 and 1285, but without its accompanying text or knowledge of the parts of its original book, a precise determination is difficult. One identifying feature for illuminations produced in the Paduan school is the marginal illustration added to the edges of the pages, evidence unfortunately missing from this cut-down example.¹ The Byzantine nature of the building/altar in the background and the face of the animal spewing water recall similar forms in works attributed to Paduan artists. Padua was also close to the Bolognese school of illumination, the first Italian city to embrace the Gothic style of manuscript decoration. The bold color juxtapositions of the trumpeters' drapery and the intense brilliance of the sky are reminiscent of the Bolognese school. The manuscript must be dated to a relatively early period, that is, the late thirteenth or early fourteenth century. The naive definition of the foliage in the trees, the bare suggestion of the human forms beneath the drapery of the trumpeters, and the lack of spatial definition in the placement of the figures who do not stand *in* the landscape but rather *on* the letter "O" indicate that this painting was probably completed before the middle of the fourteenth century. Scholars are working to expand our knowledge of the artists and styles of the Paduan school; this miniature is certainly among one of its most beautiful productions.



BOOK OF HOURS

Master of Poitiers Ms. 30,
Angers and Poitiers,
mid-15th century

Tempera and gold leaf on parchment
10.7 x 8 x 3.2 cm; 4¼ x 3⅛ x 1¼ in.
Gift of Mr. and Mrs. John S. Lehmann
36:1956

A Book of Hours is a prayer book designed for lay use; it is the lay person's equivalent of the breviary, a book used by the clergy that contained all of the prayers and readings that composed the Divine Office, the daily order of public prayer. It was much easier to use and less complex than the breviary; small and easily portable, it functioned as an aid for daily, personal prayer.

The Book of Hours first appeared in the thirteenth century and was the product of two important phenomena: the increasing popularity of the cult of the Virgin Mary and the growing tendency toward private rather than public prayer. The Book of Hours began as a set of prayers to the Virgin that was extracted from the breviary. At various times in its history, the breviary was supplemented with additional prayers and devotions. One of these additions was a short service in honor of the Virgin Mary which first appeared, scholars believe, in the tenth century.¹ Called the "Little Office of Our Lady," it formed the core of the Book of Hours, since "Hours" referred to the prayers to the Virgin Mary that were recited at the seven times of day designated for religious worship. These books became extremely popular, attesting to the importance of devotion to the Virgin Mary; they have been described as the "bestsellers of the Middle Ages."²

As the form of the Book of Hours became more complex, the section comprising the Hours became just one of its several parts. The contents of the books were never standardized, but they usually began with a calendar marking the important feasts of the liturgical year, followed by selected lessons from the four Gospels. After the Gospel lessons were the Hours themselves, which included *Matins* and *Lauds* recited at daybreak, *Prime* recited at 6:00 a.m., *Terce* recited at 9:00 a.m., *Sext* which was read at noon, *None* which was done at 3:00 p.m., *Vespers* at sunset, and *Compline* for evening prayer. Another important part of the Book of Hours was the Office of the Dead, which contained the prayers for the deceased. Many Books of Hours ended with special prayers directed to popular saints, known as Suffrages.

Books of Hours offered their patrons a chance for lavish display since particular parts of the book were often illustrated. The subjects selected and the number of illustrations varied; the more numerous the illustrations, the more costly the volume and the greater reflection on the piety and purse of the owner. There were specific places in the text where illustrations were added. The calendar was sometimes embellished with representations of the zodiac and seasonal activities. The Gospel lessons often began with portraits of their authors. Each of the Hours had an appropriate accompanying image, usually taken from the story of Christ's infancy, and included such scenes as the Annunciation to Mary; the Nativity; the Presentation of Christ at the Temple; the Flight of the Holy Family into Egypt; and the Coronation of the Virgin. The Office of the Dead contained images of funeral processions and burials, while the Suffrages were enlivened with images of the saints, their martyrdoms, or famous deeds. There were no hard and fast rules, and individual volumes could sometimes include unusual illustrations.

Narrative scenes and portraits were not the only possibilities for decoration in Books of Hours. The first initial of the opening words of the texts was often ornamented and gilded, and borders surrounding the text became a field for vines, flowers, insects, and fantastic beasts. These border illustrations were often richly colored and could contain profuse gilding, making even unillustrated pages visual feasts.

Many illuminated manuscripts bear no attributions. Few were signed; often artistic personalities can be identified only on the basis of a group of works that show stylistic affinities. Such is the case with the artist who executed this Book of Hours. Originally identified as the Master of Adelaide de Savoie after a book he painted for Adelaide, the daughter of Louis XIV, he has recently been renamed the Master of Poitiers Ms. 30, based on a missal he made that is now in the Poitiers municipal library. A biography of the Poitiers Master has begun to emerge through the research of Dr. Eberhard König in Berlin, who has traced the start of his career to the city of Nantes around 1445.³ After first visiting Angers, the artist went on to Poitiers, where he arrived sometime around 1450 and where he worked for a period of time thereafter. His work influenced manuscript



painters in Poitiers and his style is in evidence in illuminations executed at least a generation later.

The pages presented here come from two different parts of the Book of Hours painted by the Poitiers Master. The *Nativity* and *Coronation* illustrate the Hours of *Prime* and *Compline* respectively, while *St. George* and *St. Anthony Abbot* are part of an unusual insertion in the book, more common in English examples, of prayers to four saints that were inserted after *Matins* and *Lauds* in the Hours of the Virgin.

The *Adoration of the Child* is a variation of the nativity story, taken from the *Meditationes vitae Christi* (Meditations on the Life of Christ) written in the late thirteenth or early fourteenth century by a Franciscan monk commonly known as the Pseudo-Bonaventura.⁴ The author described a vision where the Christ Child “left his Mother’s womb entirely without pain. As he had been in his Mother’s womb, so he was outside it on the hay at his Mother’s feet.”⁵ Mary then washed the Child, placed Him in a manger, and knelt down to pray and thank God. A visual representation of the story first emerged showing Mary adoring the Child in the manger. Fifteenth-century artists preferred showing Christ on a pile of straw, a tradition which the Poitiers Master has followed. Joseph joins Mary in prayer. The artist has represented a healthy, stocky child whose full body and fleshy limbs suggest corporeal form. Mary’s vivid blue mantle dominates the scene; its hem frames the bottom of the picture with an energetic flourish of folds and embroidery. The structure that shelters the

Holy Family has been painted in nearly pure gold, and the ox is no mere humble animal since its form has been rendered solely with gold paint.

The most vivid of the illuminations which decorate this tiny book is the *Coronation of the Virgin*. After her death, the Virgin Mary was bodily transported into heaven after Christ delivered her soul. Once in the divine realm, she was crowned Queen. Visual traditions vary; sometimes she is crowned by God the Father together with Christ, at other times only one of the two performs the task. Here, it is God the Father, crowned in a tiara resembling that of a pope, who places the crown on Mary's head while He signals a blessing with His right hand. A simple box suggests a throne; the whole of heaven is given visual form through a pointed arch ablaze with golden rays surrounded by paler azure blue. Mary's rich mantle of bright blue contrasts with the gilded rose robe that God wears, and its golden lining forms a magnificent fold that highlights Mary's praying hands.

The delicacy of touch and the preference for gold paint that characterize the miniatures of this manuscript are even more evident in the two pages depicting St. George and St. Anthony Abbot. The choice of saints is often a good indication of the origin of a particular manuscript since many saints were venerated in some places and not others. A number of saints, however, were generally popular and were included in many Books of Hours. Among them is St. George from Cappadocia (modern Turkey) who lived in the third century and served in the Roman army. One source tells us that "a chance journey" brought him to Silena, a town that was being terrorized by a ferocious dragon. After nearly running out of sacrificial sheep to offer the beast, the townspeople substituted a human offering. When George arrived, they were ready to sacrifice the king's daughter, but "with a prayer to God," George wounded the dragon and saved the princess. He promised the frightened townspeople that if they converted and were baptized Christians, he would kill the dragon. Thousands received the sacrament and St. George slew the dragon. St. George's popularity increased during the Crusades. As a soldier who delivered a town from evil, he represented knights who sought to deliver the Holy Land. He was also a model for the chivalrous knight who would save a courtly lady.

The Poitiers Master has followed the standard portrayal of the story: St. George fights the dragon while the princess observes close by. Astride his horse and wearing armor, he plunges his spear into the beast's mouth. Artistic skill rather than pictorial invention enliven the miniature. It contains several adroit passages of paint, most notably the masterful execution of the dragon's head and wings. Its appeal is enhanced by the repeated juxtaposition of lustrous gold and rich blue.

The depiction of St. Anthony Abbot offers another very sensitively rendered beast, the pig behind the saint's robe. Anthony of Egypt gained fame for embracing a life of poverty; he lived as a hermit in the desert and resisted the temptations of the devil who appeared to him in various forms of disguise. He was often portrayed with a pig, a reference to an order of hospitallers founded to assist pilgrims travelling to the site of Anthony's death. Members of the order owned pigs which were allowed the special privilege of roaming untethered in the streets; they became emblematic of the hospitallers and of St. Anthony himself. Pilgrims invoked St. Anthony's help to heal ergotism, an intestinal disease caused by a grain fungus that induced vomiting and gangrene.

The Poitiers Master has shown particular skill in capturing the porcine qualities of the animal, particularly noteworthy in the curl of its snout and its coarse hair. A simple composition with a single figure standing in a barren and desert-like setting has been given visual interest and aesthetic appeal through the vivid display of multiple drapery folds and a limited palette of beautifully integrated colors.

The small size, simple compositions, and lack of elaborate border illustrations suggest that this Book of Hours was not among the more lavish examples of its type. Nonetheless, the skill of the Master of Poitiers Ms. 30 is clearly in evidence in the color harmonies, controlled brushwork, and splendid use of gold paint.



THE CRUCIFIXION OF ST. ANDREW

THE CRUCIFIXION OF ST. ANDREW
1440-1450

Master of the Murano Gradual,
Venice (?), mid-15th century

Tempera and gold leaf on parchment
29.4 x 25 cm; 11⁹/₁₆ x 9⁷/₈ in.

Purchase: Funds given by
Mr. and Mrs. Joseph L. Werner 36:1953

Fifteenth-century Italy encompassed several thriving schools of manuscript illumination, including important centers in the cities of Florence, Siena, Venice, Bologna, and Ferrara, as well as the region of Lombardy. This miniature is believed to have come from Venice, and was probably the work of a master identified in 1974 as the Master of the Murano Gradual, also known as the Miniaturist of San Michele in Murano.¹ The identification of the artist is based on the provenance of another miniature attributed to him in the church of San Michele on the island of Murano in the lagoon off Venice. This artist's work was originally confused with the paintings of Luchino Belbello of Pavia, a Lombard painter noted for his spirited representations and expressive faces. The Museum acquired this illumination as a work attributed to Belbello. While not all scholars are in agreement as to the relationship of the Master of the Murano Gradual to Belbello (some maintain he may be Belbello), a comparison of the St. Louis miniature with the accepted oeuvre of Belbello shows decided differences.² Belbello's work, including his most famous commission to finish the Milanese *Visconti Hours* in the mid-fifteenth century, is marked by delicately rendered drapery and densely packed surfaces. While these qualities are also evident in the work of the Murano Master, the two artists' styles diverge on other points. Most notably, the profusion of identifiable brushstrokes found in Belbello's work does not appear in that of the Murano Master. Typical of the Murano Master's style are the chubby hands closed around an object, seen here in the figure at the far left.

Noteworthy characteristics of the *St. Andrew* include the balanced yet varied arrangement of the figures on the page, the individualized and accomplished treatment of the faces of the onlookers, the prominent noses, and the short, wide hands mentioned above. All of these characteristics find parallels in the other miniatures attributed to the Murano Master and, until a more precise identification emerges, that is the name with which this miniature should be associated.

This illumination decorates the initial "M," the first letter of the first word in the Introit (the chant sung during entry) for the Feast of St. Andrew celebrated on November 30, the opening of the liturgical year.³ St. Andrew was an important saint in the medieval church. The Gospels tell us only that St. Andrew was St. Peter's brother, that he was among Christ's disciples, and that he was a follower of St. John the Baptist. But various other versions of the life of the saint tell us that St. Andrew preached in various places and then settled in a place called Achaea. There he converted the wife of the proconsul Aegus, who insisted that St. Andrew sacrifice to idols and debated him on the efficacy of the Cross and belief in Christ's Crucifixion and Ascension. Aegus finally ordered the saint tortured, hoping to demonstrate the futility of Andrew's beliefs. Once crucified, St. Andrew preached for two days bound to his cross. The crowd remained sympathetic to the Apostle and wanted to remove him from his post. When St. Andrew finally invoked Christ to end his struggle, he died and was buried by Maximilla, Aegus's wife.

The visual tradition for representing St. Andrew's death focused on his crucifixion. The Latin, or T-shaped, cross appeared in representations of his death made before the tenth century and was used up until the fourteenth. The X-shaped or saltire cross, also known as St. Andrew's cross, appears for the first time in the tenth century in southwestern France. By the fourteenth century it had become the convention, although the original source for this particular form is unknown.

Such a cross usually presented a challenge to the artist, who either aligned the body with one of its beams, making an awkward presentation for the central figure, or presented the saint's body fully upright, thereby risking inaccuracy since the body was no longer bound to its support. The Murano Master developed an effective solution. By tilting the central beam of the cross slightly to the left, he alluded to the cross form but avoided its inherent difficulties. The middle bar of the "M" has been used as an anchor for the composition, while at the same time it reinforces the X-shape of the cross. The slant of the saint's body echoes the hilts of the two swords that flank St. Andrew's legs. The placement of his arms is mirrored in the two figural

groupings, lower on the left and raised on the right. The observers on both sides of the cross react as the sympathetic bystanders who wanted the aged St. Andrew relieved from his punishment. The sword-carrier on the left, whose blade extends in front of the central bar of the "M" and behind its foliate decoration, may allude to the attempt to loosen St. Andrew from his bonds. The motif, whatever its intended meaning, is a clever illusionistic play which challenges the barrier between the written word and the illusionistic decoration that adorns the page.

The St. Louis painting stands as a work of masterful achievement. It represents an effective and imaginative use of the initial being decorated. The range of facial types and sophisticated handling of expressions makes it a highly accomplished miniature that has been compared to works made by artists in southern Germany noted for the expressive power of their figures.⁴ The delicacy and intricacy in the motifs on the painted costumes enhance the beauty of the illumination. This decoration, together with the graceful loops that define the folds of the drapery and the openings of the sleeves, recall the rich surface of a sumptuous carpet. These details, the marks of a highly accomplished miniature painter, rank this painting among the masterworks in the artist's oeuvre.

CHRIST HEALING THE DEAF AND DUMB,
1509-1510

Simon Bening, Flemish, Bruges,
1483/4-1561

Tempera and silver leaf on parchment
6.8 x 8.3 cm; 2⅝ x 3¼ in.
Purchase 66:1952

Simon Bening is the best known of a school of highly accomplished manuscript painters that produced its best works during the late fifteenth and early sixteenth centuries. Recognized in his own day, Bening's fame was chronicled by a number of his contemporaries, including the Italian artist and biographer Giorgio Vasari.¹ Born in Ghent or Antwerp in 1483 or 1484, Bening was probably trained by his father, Alexander Bening, an important and influential illuminator. Between 1508, when he first joined the guild of Saints John and Luke ("booksellers, calligraphers, illuminators, binders and connected crafts")² and 1519 when he settled in Bruges, he travelled and worked in both Antwerp and Bruges. Bening married twice; his first wife bore him five girls. The second daughter, Livina Teerlinc, became a famous miniaturist in her own right in England, where she settled in 1545. Bening's last known work is a dated self-portrait of 1558. He died three years later in Bruges.

Bening's patrons constituted a truly international clientele, including Charles V, Queen Isabella of Portugal, and Cardinal Albrecht of Brandenburg. The St. Louis illumination belongs to a group of twenty-five surviving miniatures recently published by Judith Testa as belonging to a group that formed a Spanish prayer book painted in 1510-1511.³ Some miniatures among the group contain coats of arms in the borders which were first identified in 1927 as those of the Enriquez de Ribera family.⁴ Spanish prayers appear on the backs of some of the miniatures. Although the St. Louis painting has no text, it and six other trimmed miniatures were linked to the group through the illusionistic gilt wood frames that surround all of the paintings and through their similar dimensions. The miniatures for the prayer book depict scenes rarely presented in the history of art and suggest the book was a highly unusual compilation.

The subject of the St. Louis miniature is revealed in the silver banderole above the right part of the painting. Now badly tarnished, its Latin inscription is barely legible and can be translated as "He hath done all things well: he maketh both the deaf to hear and the dumb to speak." Christ, in the left foreground of the painting, performs the miracle on the kneeling man at the right. He raises His hand in a gesture of healing and is the only figure who holds up only His right hand. Behind Christ stand five apostles, two of whom can be identified. Behind Him on the right, with white hair and beard, is the first apostle Peter. To Christ's right, the viewer's left, is a young, beardless man who is most likely John the Evangelist. The simple clothes and bare feet of Christ's disciples contrast starkly with the sumptuous costume of the corresponding crowd on the right. Their hats and lavish clothing trimmed in fur identify them as the Pharisees.

The scene can be interpreted on the basis of the banderole inscription. The proximity of the words to the men grouped on the right suggests it is a quotation from their lips; in other illuminations from this group, Bening used banderoles in that fashion. The seventh chapter in Mark begins with the Pharisees' criticism of Christ's followers for not observing Jewish dietary regulations that required the washing of hands before eating. Christ responds to this criticism by noting that foods taken into the body do not corrupt, but rather the things that come out of the body defile the person. This declaration is followed by a series of miracles where Jesus rids various people of demonic possessions, including the man who was "deaf and had an impediment in his speech." Christ heals this man, and the crowd who witnessed the miracle was described as being "beyond measure astonished, saying He hath done all things well: he maketh both the deaf to hear and the dumb to speak." In Bening's painting, the Pharisees become members of the admiring crowd. Their barely parted lips and hand gestures reveal their awe at the event they have just witnessed. Seen in the context of the entire chapter from the Gospel, the Pharisees in Bening's work are the ones who have understood the meaning of Jesus' teaching that it is not food that defiles the soul, but the devil. Further study is needed to determine the precise interpretations of this highly unusual grouping of New Testament scenes.

Bening has rendered the story with economy and simplicity that underscore the meaning of the text. The calm of Christ's followers effectively contrasts with the animation of the expressions on the faces of the



CHRIST HEALING THE DEAF AND DUMB

Pharisees. Careful control in the application of color gives unity to the work. Bening repeats color combinations on both sides of the composition. He has used red sparingly to enrich the painting but without sacrificing balance. Christ's lessons lie in the internal make-up of individuals, not in the exterior trappings of cleanliness and food. The exterior richness of the Pharisees' clothing is played off against the simplicity of the garments that Christ and His disciples wear.

Earlier this year, four other miniatures from the Spanish prayer book, untraced for sixty years, were sold in the London Sotheby's manuscript sale.⁵ Their reappearance permits a reconstruction of the page of which this Bening painting originally was part. Two of the miniatures share strong formal and compositional characteristics with the St. Louis painting (Figure 12). Both depict events described in John 21, during Christ's appearance to His apostles at the Sea of Tiberias. In verse 15, depicted on the left, Jesus asks Peter if he loves Christ more than the others, and in verses 21-22, shown on the right, Peter asks Christ what John's fate is to be.⁶ The use of banderoles and the similar poses of the figures of Christ in the three miniatures suggest that they may have once formed a single sheet. Whether the work was on the upper or lower part of the page is difficult to say, as wider images like the St. Louis miniature occur in both positions among the prayer book pages.⁷ In their original form, these miniatures would have been bordered with a wide yellow band containing illusionistically rendered flowers, insects, birds, unfurled banderoles, and perhaps coats of arms. As often happens with illuminated manuscript miniatures, a past owner clipped away the border and separated the miniatures. Dealers sometimes divided pages to realize greater profit from the sale of separate paintings.

Bening's fame rested on the great expressiveness and emotional range of his personalities and on his deft handling of backgrounds; Francis of Holland, a contemporary, described him as "the best painter of distant landscapes."⁸ The St. Louis miniature is a particularly good example of the range of facial type and positioning that enlivens Bening's best work. The landscape, however, is sketchy and secondary, leading Professor Testa to posit that this miniature must be an early work of the artist before he developed the mastery of atmospheric lighting and spatial illusion that mark his mature compositions. Another typical Bening touch is the truncating of bodies along the edges of his pictures, a device not unique to his work, but one which he employed to great effect in many of his illuminations. Seen here on the far left edge, a half-figure leads the viewer's eyes more quickly into the composition and echoes the standing figure of Christ without detracting from His importance.



◀ Figure 12.
Simon Bening, Flemish, Bruges, 1483-1561,
CHRIST AND HIS DISCIPLES ON THE SEA OF
TIBERIAS: JESUS ASKING PETER IF HE LOVES
CHRIST MORE THAN THE OTHERS (left) AND
PETER ASKING CHRIST WHAT JOHN'S FATE WILL
BE (right), 1509-1510; tempera with silver leaf on
parchment.

These two miniatures, sold in London in June 1992, were part of a Spanish prayer book that the artist painted early in his career. Their compositions and figural poses are similar to those of Christ Healing the Deaf and Dumb, which suggests they may have formed part of the same page in the prayer book. (Photo: Sotheby's, London)

ENTHRONED VIRGIN AND CHILD 279:1952

PROVENANCE

[Heeramanek Galleries, New York]

BIBLIOGRAPHY

"Accessions of American and Canadian Museums," *Art Quarterly*, XVI, No. 1, Spring 1953, p. 147; Ilene H. Forsyth, *The Throne of Wisdom: Wood Sculptures of the Madonna in Romanesque France*, Princeton, New Jersey, 1972, Appendix I, p. 206; Walter Cahn, "Romanesque Sculpture in American Collections: XIII. Chicago, Bloomington and St. Louis," *Gesta*, XIII/2, 1974, p. 51; *The Saint Louis Art Museum Handbook of the Collections*, St. Louis, 1991, p. 77.

EXHIBITION

Friends Festival Benefit: Twenty Years of Collecting, The Saint Louis Art Museum, April 7-30, 1972.

CONDITION

Damaged. The head, right arm, and right foot of the Christ Child are missing, as is a section of the Virgin's right forearm. The Virgin's head has been reattached, and a modern inset has been used for reattachment at the base of the neck. A modern repair has been made along the right side of the Virgin's head. The surface is marked with wormholes and signs of erosion.

1. Forsyth, *The Throne of Wisdom*, p. 7.
2. Forsyth, *The Throne of Wisdom*, p. 26.

VIRGIN AND CHILD 2:1930

PROVENANCE

Seminary at Meaux; Collection Émile Wauters, Paris; Collection Cornillon; Collection of Joseph Brummer, New York

BIBLIOGRAPHY

Frederic Lees, "A Newly-Discovered Statue of the Virgin," *Burlington Magazine*, XIX, August, 1911, pp. 288-294; Margaret Wuerpel, "The Virgin of Meaux," *Bulletin of the City Art Museum of St. Louis*, XV, No. 4, October 1930, pp. 57-60; *Parnassus*, January, 1931, p. 20; Julius Baum, "Eine gotische Marmormadonna im Rijksmuseum," *Pantheon*, September 1932, p. 296; Louise Lefrançois-Pillion, "Les statues de la Vierge à l'Enfant dans la sculpture française au XIV^e siècle," *Gazette des Beaux-Arts*, XIV, 1935, p. 212; William H. Forsyth, "The Virgin and Child in French Fourteenth Century Sculpture," *Art Bulletin*, XXXIX, 3, September, 1957, p. 171, fig. 3, p. 175; Yolande Balogh, "Vièrges gothiques françaises," *Bulletin du Musée Hongrois des Beaux-Arts*, 1964, No. 25, p. 36, fig. 22; Ulrich Middeldorf, *Sculptures from the Samuel H. Kress Collection: European Schools*

XIV-XIX Century, London, 1976, p. 88; *The Saint Louis Art Museum Handbook of the Collections*, St. Louis, 1991, p. 80.

CONDITION

The head of Christ is a later restoration, as is the bottom of the Virgin's drapery, an inset beginning just above the knee and ending above the feet. The inset has been carved from two pieces of stone, joined with a visible seam towards the right side. The head was at one time knocked off and has been reattached with pins in the crown and the proper right veil. The right hand has also been restored. The restored areas have been identified through analysis of limestone samples, which has verified that the veil and right hand were carved from limestone that came from a different source, leading to the conclusion that they are not original to the piece. The head, however, although broken off and reattached, was made from the same limestone as the major portion of the torso. Some passages of polychrome are visible on the sculpture.

1. Wuerpel, "The Virgin of Meaux," p. 60.
2. Most important are Forsyth, "The Virgin and Child," p. 175, who places the group in Burgundy; and Middeldorf, *Kress Collection*, p. 88, who localizes the type to Lorraine.
3. Middeldorf, *Kress Collection*, p. 87.
4. See L. Lefrançois-Pillion, "Les statues de la Vierge," pp. 205-206, where the figure is illustrated.

VIRGIN AND CHILD 12:1922

PROVENANCE

David Schevitch Collection, Paris; [Duveen Brothers, New York]

BIBLIOGRAPHY

Émile Molinier, catalogue of Schewitch Collection, Paris, 1906, p. 208, pl. 302; Stella Rubinstein-Bloch, "Remarks on a Few Objects from the Gothic Period in the Saint Louis Art Museum," *Bulletin of the City Art Museum of St. Louis*, X, No. 2, April 1925, pp. 20-21.

CONDITION

Lateral crack across back at elbow. Proper right drapery edge has been broken off and repaired. Plinth has broken at proper right front corner.

1. I wish to thank Robert Didier of the Institut Royal du Patrimoine Artistique, Brussels, for assisting me in the analysis of this piece and directing me towards appropriate stylistic parallels.
2. On this Madonna, see Peter Bloch, *Madonnenbilder: Vierzig Denkmäler der Skulpturenabteilung*, Berlin, 1969, pl. 17, p. 20.
3. I wish to thank Marilyn Stokstad for suggesting this connection to me.

ST. LUKE 12:1933

PROVENANCE

Collection Martin Le Roy; [Rafael Stora, New York]

CONDITION

Good. Some weathering of the surface, and the top of Luke's writing instrument has broken off.

1. See François Boucher, *20,000 Years of Fashion*, New York, 1967, p. 427.

ST. CHRISTOPHER 3:1934

PROVENANCE

Joseph Brummer Collection, New York

BIBLIOGRAPHY

Meyric R. Rogers, "Two Late Gothic Sculptures," *Bulletin of the City Art Museum of St. Louis*, XX, No. 2, April 1935, pp. 15-16; Theodor Müller, *Sculpture in the Netherlands, Germany, France and Spain, 1400 to 1500*, The Pelican History of Art, Baltimore, 1966, p. 85, pl. 97a; William D. Wixom, *Treasures from Medieval France*, Cleveland, 1967, pp. 294-295, 382; *The Saint Louis Art Museum Handbook of the Collections*, St. Louis, 1991, p. 83.

EXHIBITION

Treasures from Medieval France, Cleveland Museum of Art, November 15, 1966–January 29, 1967, no. VII, 1.

CONDITION

Damaged. Missing right hand, perhaps also a staff. Figure of Christ Child is mostly missing, with only right knee and portion of left foot remaining. Drapery that originally hung over right arm has been broken off, as has the right hip portion of the saint's costume. It is uncertain whether or not this was a full figure or conceived as a half figure.

1. Müller, *Sculpture in the Netherlands*, p. 85.

2. Robert Didier in a letter dated March 21, 1989 noted that there was nothing Sluterian in the piece and found that although one could note parallels to the consoles of the Chapel of the Bourbons at Cluny, the relation was not strong enough to suggest the same workshop. He noted closer correspondence to the *St. Christopher* of Bero-münster of around 1460, a piece that may suggest a direction for future inquiry.

3. Granger Ryan and Helmut Ripperger, trans. and adapted from Latin, *The Golden Legend of Jacobus de Voragine*, New York, 1969, p. 377. The legend of Christopher the giant undoubtedly grew out of the translation of the Greek name which means "Christ-bearer."

4. Wixom, *Treasures*, p. 294, suggests it was originally a more traditional full figure, complete with swirling river below.

5. I wish to thank Dorothy Gillerman for pointing this out to me.

VIRGIN AND CHILD 11:1933

PROVENANCE

Collection of Joseph Brummer, New York

BIBLIOGRAPHY

Meyric R. Rogers, "Two Late Gothic Sculptures," *Bulletin of the City Art Museum of St. Louis*, XX, No. 2, April 1935, pp. 16-18.

CONDITION

The sculpture has been broken into two pieces at the Virgin's waist; her right hand and foot have broken off and been repaired, requiring fill to losses along the breaks. Her left index finger is restored. There is a patch of restoration material in the center of her forehead and at the bridge of her nose. Child's left and right foot are missing. Child's head has been broken off and repaired. Virgin's necklace has been lost. Part of Mary's crown is missing. Damage and areas of loss along hem of Virgin's mantle. Head of animal at right side of base is badly damaged; some evidence by the right foot of the Virgin indicates that some other sculpted piece was probably broken off and then chiselled down. There are extensive losses of polychromy overall. Traces of paint extend over broken edges of the Virgin's chipped nose, her right sleeve, and Christ's feet.

1. The sculpture came to the Art Museum labelled as coming from Troyes. Walter Cahn, who examined the sculpture in 1981, noted that its origin was either Lorraine or Champagne. For reproductions of the Hotel-Dieu and Saint-Urbain Virgins, see R. Koechlin, *La Sculpture à Troyes*, Paris, 1910, plates 53 and 18.

2. See Charles Avery, *Sculpture from Troyes*, Victoria and Albert Museum Brochure 4, London, 1974, pl. 6.

3. See Helga D. Hofmann, *Die lothringische Skulptur der Spätgotik*, Saarbrücken, 1962, p. 268.

4. See A. Thomas, "Die Weinrebenmadonna," *Die Gottesmutter, Marienbild in Rheinland und in Westfalen*, L. Küppers, ed., Bongers, 1974, pp. 185-195, particularly 188-190.

5. Rogers, "Two Late Gothic Sculptures," p. 16; Koechlin, *La Sculpture à Troyes*, pp. 22-28.

ST. JOHN THE EVANGELIST 108:1926

PROVENANCE

[Jacques Seligmann et Fils, New York]

CONDITION

Wood has cracked in several places, most notably in center of base and on proper left of saint's face. Repair has been made to center of drapery on proper left side where long crack below lower button has been filled and inpainted. Base appears to be later addition; crack runs along juncture between front of sculpture and base. The joint between the two pieces can be detected on the bottom of the piece.

1. D.H. Farmer, *The Oxford Dictionary of Saints*, 2nd edition, Oxford and New York, 1987, p. 228.

2. The bust entered the collection as a Tilmann Riemenschneider, a common attribution made by dealers in the early twentieth century. This attribution was later challenged by Justus Bier, who in a letter dated August 14, 1944, now in the Museum document files, expressed the opinion that the sculpture was not by Riemenschneider. He related it instead to a sculptor who carved a series of figures in the Church of Blütenberg.

3. Letter from Charles Talbot, 29 December 1988, in Museum document files. In a conversation with the author in September 1989, Cornelius Otto of the Bayerisches Nationalmuseum, Munich also suggested that the bust may have come from the Stoss workshop.

4. Stephen Scher, who visited the collection in 1985, commented that such a single bust with a base is so highly unusual for this period that it may raise doubts as to its authenticity, especially since it clearly was not a reliquary bust.

5. Careful examination of the piece has revealed that the base is separate from the rest of the sculpture. It has not been added at the bottom of the entire sculpture, but has been added like a skirt around the front of the piece only. Infill painting along the lines of contact has made the base look original to the piece. The edges of the piece are not even; the right shoulder is more completely realized, having been carved completely around the edge and partly on the back, while the left shoulder is not as complete and is much shallower on the back. Such unevenness is odd if it had been conceived as a bust, but more understandable for a tall figure that may have been seen primarily from one side.

HEAD OF ST. ROCH 85:1932

PROVENANCE

Collection of Joseph Brummer, New York

BIBLIOGRAPHY

Meyric R. Rogers, "A Group of Medieval Sculptures," *Bulletin of the City Art Museum of St. Louis*, XVIII, No. 3, July 1933, pp. 32-34, fig. 3.

EXHIBITION

Medieval Art, Philbrook Art Center, Tulsa, Oklahoma, September 1965, No. 80.

CONDITION

Damaged. Nose is broken, part of one key on cap is missing. Part of ringlet of hair on proper right is missing. General damage and loss around brim of hat.

FOLIATE CAPITAL 91:1949

PROVENANCE

Joseph Brummer Collection, New York

BIBLIOGRAPHY

"Classical and Medieval Stone Sculptures...Part III of the Joseph Brummer Collection," New York, 1949, No. 562; H. Stewart Leonard, "Medieval Antiquities from the Estate of the Late Joseph Brummer," *Bulletin of the City Art Museum of St. Louis*, XXXV, Nos. 1 & 2, Winter-Spring 1950, pp. 12, 29, No. 9; Walter Cahn, "Romanesque Sculpture in American Collections. XIII. Chicago, Bloomington and Saint Louis," *Gesta*, XIII/2, 1974, p. 57.

CONDITION

One corner is missing. Top is missing from one palmette in center row, and all of the palmette leaves in bottom row are damaged. Two of the corner volutes are chipped.

ANIMAL CAPITAL 86:1949

EXHIBITION

The Renaissance of the Twelfth Century, Museum of Art, Rhode Island School of Design, Providence, May 8-June 22, 1969.

BIBLIOGRAPHY

Morellet, Barat and Bussière, *Le Nivernois. Album historique et pittoresque*, Nevers, 1840, II, p. 10; P. Beaussart, *L'église bénédictine de la Charité-sur-Loire, fille aînée de Cluny. Étude archéologique*, La Charité-sur-Loire, 1929, p. 119; "Classical and Medieval Stone Sculptures. Part III of the Joseph Brummer Collection," Parke-Bernet Galleries, New York, 1949, No. 594, p. 142; H. Stewart Leonard, "Medieval Antiquities from the Estate of the Late Joseph Brummer," *Bulletin of the City Art Museum of St. Louis*, XXXV, Nos. 1 & 2, Winter-Spring 1950, pp. 12, 29, No. 10; M. Anfray, "L'architecture religieuse du Nivernais au moyen âge," *Les églises romanes*, Paris, 1951, pp. 261-263; R. Raeber, "La Charité-sur-Loire," *Monographie der romanischen Kirche Notre-Dame unter spezieller Berücksichtigung der Skulpturen*, Bern, 1964, pp. 93-94, No. A6; J. Vallery-Radot, "L'ancienne prieurale Notre-Dame de la Charité-sur-Loire. L'architecture," *Congrès archéologique*, CXXV, 1967, p. 69; Stephen Scher, *The Renaissance of the Twelfth Century*, Providence, R.I., 1969, p. 40, fig. 6a; L. Pressouyre, "Substitution de moulages à des originaux dans les édifices français," *Bulletin de la Société Nationale des Antiquaires de France*, 1969, pp. 146-251; L. Pressouyre, "Expositions: La Renaissance du XIIe Siècle," *Revue de l'art*, VII, 1970, pp. 98-99, fig. 5; Walter Cahn, "Romanesque Sculpture in American Collections. VI. The Boston Museum of Fine Arts," *Gesta*, IX/2, 1970, p. 62; Walter Cahn, "Romanesque Sculpture in American Collections. XIII. Chicago, Bloomington and St. Louis," *Gesta*, XIII/2, 1974, p. 56.

CONDITION

Feline figure on the right side of the capital is broken. Figure on left is missing muzzle and right ear. Stone had absorbed substantial mineral deposits, perhaps when it lay on the ground for a period of time as is recorded in a nineteenth-century engraving where the capital is shown lying in a pile of architectural fragments before the portal to a church (Figure 5). The surfaces were damaged due to

the action of soluble salts. Salt crystals were on the surfaces, which were powdery. Consolidation and cleaning of the surfaces were done in 1990.

1. Cahn, "Romanesque Sculpture...St. Louis," p. 57. Richard Krautheimer, in a comment recorded on the Museum accession records, noted that the abacus decoration was typical of the Île de France.

2. Cahn, "Romanesque Sculpture...The Boston Museum of Fine Arts," p. 62. That capital is now in the Museum of Fine Arts, Boston.

ELDERS OF THE APOCALYPSE 32,33:1933

BIBLIOGRAPHY

Margaret Wuerpel, "Two Medieval Sculptures," *Bulletin of the City Art Museum of St. Louis*, XIX, No. 3, July 1934, pp. 31-32; Stephen Scher, *The Renaissance of the Twelfth Century*, Providence, Rhode Island, 1969, pp. 180-182; Stephen Scher, "The Renaissance of the Twelfth Century' Revisited," *Gesta*, IX/2, 1970, p. 61; Walter Cahn, "Romanesque Sculpture in American Collections. XIII. Chicago, Bloomington and St. Louis," *Gesta*, XIII/2, 1974, p. 55; Yves-Jean Riou, "Le Prieuré Notre-Dame d'Oulmes (Charente-Maritime), A propos de deux sculptures du City Art Museum de Saint Louis (Missouri)," *Bulletin de la Société des Antiquaires de l'Ouest et des Musées de Poitiers*, XIII, 4, September-December 1975, pp. 165-187, fig. 2.

EXHIBITION

The Renaissance of the Twelfth Century, Rhode Island School of Design, May 8—June 22, 1969, No. 61.

CONDITION

32:1933—The upper left corner is chipped, as is the top center rim; the chalice has been broken. Some damage in the center of the crown and the proper right side of the lute. General abrasion. 33:1933—Upper right corner is damaged, as are both bottom corners. Figure's right foot is broken; so also are the left cheek, center of forehead and crown, and left knee and left side of lute body. General abrasion.

1. Cahn, "Romanesque Sculpture," p. 55.

2. Riou, "Le Prieuré Notre-Dame d'Oulmes," p. 181.

TOMB RELIEF 95:1932

PROVENANCE

Collection of Count von Erbach, Germany

BIBLIOGRAPHY

Jakob Heinrich von Hefner-Alteneck, *Trachten des christlichen Mittelalters*, Frankfurt am Main, 1840-1854, II, pp. 123-124, pl. 94; Max von Boehn, *Modes and Manners*, trans. Joan Joshua, London, 1932, I, p. 92, ill.; E. A. Gessler, *Gräfllich Erbach'sche Waffensammlung aus dem Rittersaal zu Erbach im Odenwald*, sale catalogue, Gallery

Fischer, Lucerne, Switzerland, September 6-7, 1932, p. 11, No. 63, Plate 21; James B. Musick, "Objects from the Collection of Count Erbach," *Bulletin of the City Art Museum of St. Louis*, XVIII, No. 1, January 1933, pp. 7-10; *The Saint Louis Art Museum Handbook of the Collections*, St. Louis, 1991, p. 81.

CONDITION

Crack runs diagonally from right to left through the skirt of Elisabeth. Some mineral deposits are evident on lower quarter of relief.

INSCRIPTION

ANNO*D[OMI]NI*MCCCCLXIX*I[N]*DIE*ASCE
[N]SIO[N]IS*O[BIT]*ULRICUS*PINCE [damaged
area]*DE*ERPACH*PUER / ANNO*D[OMI]NI*
MCCCCLXVIII*I[N]*DIE*B[EA]TI*JACOBI*
AP[OSTO]LI*O[BIT]*ELISABET*PICNA*DE*
ERPACH*PUER

[In the year of Our Lord 1369 on the Feast of the Ascension of Our Lord died Ulricus (PINCE—damaged area) Child of Erbach / In the year of Our Lord 1368 on the Feast of the Blessed James the Apostle died Elisabeth (PICNA) Child of Erbach]

1. I wish to thank George Pepe who helped transcribe and translate the inscription.

2. Gessler, *Gräfllich Erbach'sche Waffensammlung*, p. 11. No further identification has been made of this coat of arms.

3. A similar costume to that of Elisabeth can be found on a tomb of a woman with her child from the cathedral in Halle from the 1360s, illustrated in K. Bauch, *Das mittelalterliche Grabbild, Figürliche Grabmäler des 11. bis 15. Jahrhunderts in Europa*, Berlin, 1976, p. 240. That figure, however, also wears a loose cloak with her fitted dress.

4. In tombs where the deceased are clearly sleeping, a type found more often in southern Europe, the animals often rest at their feet and the human figures don't appear to stand directly upon their backs.

Boss 161:1928

PROVENANCE

Collection Gavet, Paris; [P.W. French & Company, New York]

BIBLIOGRAPHY

"Carved Stone Boss," *Bulletin of the City Art Museum of St. Louis*, XIII, No. 4, October 1928, pp. 52-53.

CONDITION

Good. Some loss in central projection where tips of leaves have broken off. General chipping along outer leaf points with some loss.

1. Caen stone was actually quarried in the village of St. Germain de Blancherbe, near Caen. It hardens upon exposure to air, and was therefore quarried in caves. For

an account of the quarrying technique, see John Britton, ed., *The Architectural Antiquities of Normandy*, London, 1828, p. 21.

2. Paul Frankl, *Gothic Architecture*, Baltimore, 1962, p. 149.

LANCET REDEMPTION WINDOW 3:1935

PROVENANCE

Collection of Joseph Brummer, New York

BIBLIOGRAPHY

Gabriel Loire, *Le vitrail, aperçus historiques, artistiques et techniques*, Angers, 1925, 82, pl. I.; Franklin M. Biebel, "XII Century French Window," *Bulletin of the City Art Museum of St. Louis*, XX, No. 4, October 1935, pp. 48-52; Jane Hayward, "Identification of the 'Crucifixion' Window," *Bulletin of the City Art Museum of St. Louis*, XLII, No. 2, 1957, pp. 19-22; Jane Hayward, "The Angevin Style of Glass Painting," Ph.D. diss., Yale University, 1958, pp. 251-266, pls. 84-88; Louis Grodecki and Jane Hayward, "Les Vitraux de la cathédrale d'Angers," *Bulletin monumental*, CXXIV, 1966, pp. 28-29; Jane Hayward in K. Hoffmann, ed., *The Year 1200: A Centennial Exhibition at The Metropolitan Museum of Art*, New York, 1970, I, pp. 216-217, No. 220; Jane Hayward, "The Choir Windows of Saint-Serge and their Glazing Atelier," *Gesta*, XV, 1976, pp. 255-264, figs. 9, 10; Louis Grodecki, *Le vitrail Roman*, Fribourg, 1977, pp. 88, 261, n. 29; Jane Hayward, "The Redemption Windows of the Loire Valley," in Sumner McK. Crosby et al., *Études d'Art Médiéval offertes à Louis Grodecki*, Paris and Strasbourg, 1981, pp. 133, 138, n. 40, fig. 8; Comité Français du Corpus Vitrearum, *Les Vitraux du Centre et des Pays de la Loire*, Recensement des Vitraux anciens de la France, Paris, 1981, Vol. II, p. 308; Louis Grodecki and Catherine Brisac, *Gothic Stained Glass, 1200-1300*, 1984, trans. B. D. Boehm, Ithaca, New York, 1985, pp. 64, 236, n. 29; Catherine Brisac, *A Thousand Years of Stained Glass*, trans. G. Culverwell, Garden City, N.Y., 1986, p. 191; Madeleine Caviness et al., *Stained Glass before 1700 in American Collections: Midwestern and Western States*, (*Studies in the History of Art, Monograph Series I*), XXVIII, Hanover and London, 1989, p. 202.

EXHIBITION

The Year 1200: A Centennial Exhibition at The Metropolitan Museum of Art, February 12–May 10, 1970, No. 220.

CONDITION

The window is missing its original framing strip; the band of yellow glass that surrounds the window is a modern restoration. The panel has been restored at least twice: in the 19th century by the stained glass artist Thierry and after the window was removed from its original location.³ Restored areas occur in all panels. Most noteworthy include:

Top: Christ's right knee.

2nd from Top: entire bottom half; Christ's head.

3rd from Top: Mary's foot; Christ's loincloth and right

knee; bottom and rightmost sections of John's drapery. Bottom: underside of vault; heads and shoulders of the three Marys.

1. Suger, *De administratione*, ch. XXVII, as cited in M. Stokstad, *Medieval Art*, New York, 1986, p. 269.

2. See J. Hayward, "The Choir Windows of Saint-Serge," p. 261.

3. Comité Français du Corpus Vitrearum, *Les Vitraux*, p. 308.

DIPTYCH WITH SCENES FROM CHRIST'S PASSION 183:1928

PROVENANCE

Collection of Frédéric Spitzer, Paris; [Arnold Seligmann, Rey and Company, New York]

BIBLIOGRAPHY

La Collection Spitzer, Paris, 1890, I, p. 58, vol. 96; Spitzer sale catalogue, Paris, 1893, lot 131, pl. ; Charles Percy Davis, "XIV Century Ivory Diptych," *Bulletin of the City Art Museum of St. Louis*, XIV, No. 3, July 1929, pp. 31-32; Esther D. Seaver, "The Life of Christ," exhibition catalogue, Wadsworth Atheneum, Hartford, 1948, fig. 12; *The Saint Louis Art Museum Handbook of the Collections*, St. Louis, 1991, p. 78.

CONDITION

Some rubbing has occurred on the surface, and most of the paint has been lost. The middle pinnacle on the proper right side was broken off and repaired in 1978. A split runs from the far left roof peak through the center of the left end scene on the lower register on the proper right panel. A piece has been inlaid for repair on the back.

1. I wish to thank Richard Randall who generously shared the entry from his forthcoming catalogue on ivories with me. The northern France or Paris location reflects the divided opinion of the consortium who collaborated on that project.

INHABITED SCROLL 34:1927

PROVENANCE

Collection of the Conde de Las Almenas; [Joseph Brummer, New York]

BIBLIOGRAPHY

American Art Association, *Spanish Art Collection of the Conde de Las Almenas, Madrid*, sale catalogue, January 13-15, 1927, No. 314.

EXHIBITION

Spanish Medieval Art, The Cloisters, The Metropolitan Museum of Art, December 15, 1954–January 30, 1955, No. 29.

CONDITION

Despite its fragmentary form, the relief is in good repair. The left rear hoof and horns are missing from the stag, and a leaf or grape cluster probably hung below the central, u-shaped section of vine. The fifth and smallest hole may not be original to the work.

1. I wish to express particular thanks to Richard Randall who shared the entries for his upcoming volume on medieval ivories with me. They were particularly helpful for identification and dating.

DIPTYCH WITH VIRGIN AND ANGELS AND THE CRUCIFIXION 493:1955

PROVENANCE

Collection of Emile Baboin, Lyon; [Raphael Stora, New York]

BIBLIOGRAPHY

Raymond Koechlin, *Baboin Catalogue*, 1912, No. 6.

EXHIBITION

Collector's Choice, City Art Museum, St. Louis, December 2-18, 1955, No. 289.

1. Gertrud Schiller, *Iconography of Christian Art*, J. Seligman, trans., Greenwich, Connecticut, 2nd English edition, 1972, p. 10.

2. See Thomas à L. Reilly, "Calvary," Charles G. Herbermann, et al., eds., *The Catholic Encyclopedia*, New York, 1913, vol. III, p. 191.

3. I wish to thank Richard Randall who shared with me the entries for his upcoming catalogue of Gothic ivories in the United States.

BOW FIBULAE 57, 58:1949

PROVENANCE

Joseph Brummer Collection, New York

BIBLIOGRAPHY

"Medieval Objects. Part I of the Joseph Brummer Collection," Parke-Bernet Galleries, New York, 1949, p. 54, No. 225; H. Stewart Leonard, "Medieval Antiquities from the Estate of the Late Joseph Brummer," *Bulletin of the City Art Museum of St. Louis*, XXXV, Nos. 1 & 2, Winter-Spring 1950, pp. 4-8, Nos. 1 & 2.

EXHIBITION

A Medieval Treasury, Andrew Dickson White Museum of Art, Cornell University, October 8-December 8, 1968.

CONDITION

Both are missing their pin rods on the back. 58:1949-Paste missing in five places. The two remaining are most likely restorations. Gilding has abraded on back and on tops of five finials.

1. A useful source on Merovingian metal arts, although quite old, is G. Baldwin Brown, *The Arts and Crafts of Our Teutonic Forefathers*, Chicago, 1911, Chapter X, "Technical Processes and Materials Used in the Period," pp. 184-201.

2. J.-P. Caillet, *L'antiquité classique, le haut moyen âge et Byzance au musée de Cluny*, Paris, 1985, No. 96, p. 175, has described a fibula in the Cluny collection in those very terms. Save for its somewhat cruder handling, especially of the head knobs, it is similar to the St. Louis examples.

RELIQUARY ARM 75:1949

PROVENANCE

Collection Hugo, Paris; Joseph Brummer Collection, New York

BIBLIOGRAPHY

Museum of Fine Arts, Boston, *Arts of the Middle Ages, 1000-1400*, Boston, 1940, p. 63, No. 211; *Part Two of the Notable Art Collection Belonging to the Estate of the Late Joseph Brummer*, Parke-Bernet Galleries, New York, 1949, p. 126, No. 525; H. Stewart Leonard, "Medieval Antiquities from the Estate of the Late Joseph Brummer," *Bulletin of the City Art Museum of St. Louis*, XXXV, Nos. 1 & 2, Winter-Spring 1950, pp. 8-10, No. 6.

EXHIBITIONS

Arts of the Middle Ages, 1000-1400, Museum of Fine Arts, Boston, 1940, No. 211.

1. For her extensive comments, I would like to thank Marie-Madeleine Gauthier, who believes that the reliquary once had a sleeve. All known examples with sleeves are oval in cross section. The only sleeve that could encase a square base would have to be cylindrical, a shape that doesn't exist in any known example.

CORPUS 73:1949

PROVENANCE

Hohenzollern-Sigmaringen Collection; Collection of Joseph Brummer, New York

BIBLIOGRAPHY

Museum of Fine Arts, Boston, *Arts of the Middle Ages, 1000-1400*, Boston, 1940, p. 76, No. 263; E. Meyer, "Neue Beiträge zu Kenntnis der Kunst des Roger von Helmarshausen und seines Kreises," *Westfalen, Hefte für Geschichte Kunst und Volkskunde*, XXV, 1940, pp. 6-17; Hanns Swarzenski, "Recent Literature, Chiefly Periodical, on Medieval Minor Arts," *The Art Bulletin*, XXIV, 1942, p. 303; *Part Two of the Notable Art Collection belonging to the Estate of the Late Joseph Brummer*, Parke-Bernet Galleries, New York, 1949, p. 89; H. Stewart Leonard, "Medieval Antiquities from the Estate of the Late Joseph Brummer," *Bulletin of the City Art Museum of St. Louis*, XXXV, Nos. 1 & 2, Winter-Spring 1950, pp.

8-10, No. 6; Hanns Swarzenski, *Monuments of Romanesque Art: The Art of Church Treasures in North-Western Europe*, Chicago, 1954, p. 57, pl. 105, fig. 239; *Kunst und Kultur im Weserraum 800-1600*, Corvey exhibition catalogue, Münster in Westfalen, 1966, no. 251; Peter Lasko, *Ars Sacra 800-1200*, Baltimore, 1972, p. 160, p. 291, n. 33; Museum of Fine Arts, Boston, *The Rathbone Years: Masterpieces acquired for the Museum of Fine Arts, Boston, 1955-1972 and for the St. Louis Art Museum, 1940-1955*, Boston, 1972, No. 166; Cynthia K. Caples, "Corpus of Christ," *A Medieval Miscellany: Romanesque and Early Gothic Metalwork*, exhibition catalogue, Santa Barbara, California, 1974, pp. 13-14; Cynthia K. Caples, "The St. Louis Corpus and the Influence of Roger of Helmarshausen in Twelfth Century Lower Saxon Art," Unpublished Masters' Thesis, University of California, Santa Barbara, July 1974; Peter Bloch, "Staufische Bronzen: die Bronzekruzifixe," in *Die Zeit der Staufer*, volume 5, supplement, exhibition catalogue, Württembergisches Landesmuseum, Stuttgart, 1979, p. 292, fig. 167; *The Saint Louis Art Museum Handbook of the Collections*, St. Louis, 1991, p. 76.

EXHIBITIONS

Arts of the Middle Ages, 1000-1400, Museum of Fine Arts, Boston, 1940, No. 263; Religious Art from Byzantium to Chagall, Albright-Knox Art Gallery, Buffalo, New York, December 16, 1964-January 10, 1965, No. 51; *The Rathbone Years: Masterpieces acquired for the Museum of Fine Arts, Boston, 1955-1972 and for the St. Louis Art Museum, 1940-1955*, 1972, No. 166; *A Medieval Miscellany: Romanesque and Early Gothic Metal Work and Sculpture*, The Art Galleries, University of California, Santa Barbara, February 14-28, 1974, No. 2.

CONDITION

Excellent.

1. Lasko, *Ars Sacra*, p. 161; Larry M. Ayres, "Introduction," *A Medieval Miscellany: Romanesque and Early Gothic Metalwork*, exhibition catalogue, Santa Barbara, California, 1974, p. 8.
2. Meyer, "Neue Beiträge," p. 11.
3. Lasko, *Ars Sacra*, p. 160.
4. Caples, "Corpus," pp. 13-14.
5. Caples, "The St. Louis Corpus and the Influence of Roger of Helmarshausen," pp. 18-22, 43-44.
6. On the various stylistic similarities, see Caples, "The St. Louis Corpus and the Influence of Roger of Helmarshausen," *passim*.

APOCALYPTIC SCENE 117:1952

PROVENANCE

[Vladimir G. Simkhovitch, New York]

BIBLIOGRAPHY

The Saint Louis Art Museum Handbook of the Collections, St. Louis, 1991, p. 79.

EXHIBITIONS

Manuscript Illumination from the Fifth to the Eighteenth Century, Pius XII Library, St. Louis University, December 11, 1966-January 20, 1967, No. 8; Private Prayer and Heavenly Song: Books of Hours and Antiphonaries from the Later Middle Ages, The Saint Louis Art Museum, October 4, 1990-February 10, 1991.

CONDITION

Blistering in gold on lower left with some loss. Flaking of black and green tempera on left side of "O." Red paint on the lower right floral decoration on the initial has also flaked. Some damage in the lower part of mountain with minimal paint loss.

1. See G. M. Canova, "La Miniatura a Padova nella prima metà nel quattrocento: Bilancio di un'esperienza illustrativa," Emanuela Sesti, ed., *La Miniatura Italiana tra Gotico e Rinascimento*, Atti del II Congresso di Storia della Miniatura Italiana, Cortona, I, 1985, pp. 355-388.

BOOK OF HOURS 36:1956

PROVENANCE

Collection of Mr. and Mrs. John S. Lehmann; Collection of Frederick W. Lehmann.

EXHIBITIONS

Exhibition Downer College, Milwaukee, Wisconsin, November 10, 1957-December 15, 1957; "Manuscript Illumination from the Fifth to the Eighteenth Century," St. Louis University, Pius XII Library, December 11, 1966-January 20, 1967, No. 21; "Private Prayer and Heavenly Song: Books of Hours and Antiphonaries from the Later Middle Ages," The Saint Louis Art Museum, October 4, 1990-February 10, 1991.

CONDITION

Generally good. Rubbing has occurred in some of the initials and illuminations. Pages 138-139 have been stained. Illumination of St. Christopher, p. 46, has water stain in the sky.

1. I wish to thank Professor König for his help in properly identifying the author of this manuscript and for assistance in directing my research on the piece. On the artist, see E. König, *Französische Buchmalerei um 1450*, Berlin, 1982, pp. 235-237, Figs. 6, 19-30.
2. J. Harthan, *The Book of Hours*, New York, 1977, p. 13, attributes it to St. Ulric, the Bishop of Augsburg, who died in 973, and Berengar, Bishop of Verdun, who died in 962.
3. Roger Wieck, *Time Sanctified, The Book of Hours in Medieval Art and Life*, New York and Baltimore, 1988, p. 27.
4. Gertrud Schiller, *Iconography of Christian Art*, trans. J. Seligmann, Greenwich, Conn., 1972, I, p. 10, n. 8, where she cites the work of P. Livario Oliger who has shown that this author was probably Johannes de Caulibus of San Gimignano.
5. Schiller, *Iconography of Christian Art*, I, p. 76.

THE CRUCIFIXION OF ST. ANDREW 36:1953

PROVENANCE

[Vladimir G. Simkhovitch, New York]

BIBLIOGRAPHY

Karl & Faber Sale Catalogue No. 35, Munich, November 9-10, 1950, no. 1381, pl. IV; Edith Kirsch, "Initial D from a Choir Book (Gradual)," in Gary Vikan, ed., *Medieval and Renaissance Miniatures from the National Gallery of Art*, Washington, D.C., 1975, p. 73; Francis Russell, "A Gothic Miniature from Murano," *Burlington Magazine*, CXXII/923, February 1980, p. 118, n. 9-11.

EXHIBITIONS

Manuscript Illumination from the Fifth to the Eighteenth Century, Pius XII Library, St. Louis University, December 11, 1966–January 20, 1967, No. 20; Private Prayer and Heavenly Song: Books of Hours and Antiphonaries from the Later Middle Ages, The Saint Louis Art Museum, October 4, 1990–February 10, 1991.

CONDITION

Diagonal crack crossing top of saint's head and halo with slight loss of paint. Surface of parchment buckled. Slight paint losses in lower right corner. Hole adjacent to bottom of saint's garment; another near right edge slightly above center. Pink leaves in corners stained. Trimmed at lower left corner.

1. See Kirsch, "Initial D," p. 73. Antonio Cadei, *Belbello miniatore lombardo. Artisti del libro alla corte dei Visconti*, Rome, 1976, the first monograph dedicated to the work of Belbello, has argued that he worked in a large workshop where he collaborated and was probably not the principal master.

2. Mirella Levi d'Ancona, *The Wildenstein Collection of Illuminations: The Lombard School*, 1970, p. 42, was the first to trace one of the miniatures of the *Pentecost* to Murano, although she attributes the group to Belbello. Russell, "Gothic Miniature," p. 117, finds more compelling similarities not to Belbello but to Florentine miniatures and the work of the Vivarini family, particularly Antonio, panel painters also from Murano.

3. My special thanks to Father Salvatore Polizzi of St. Roch's Church who helped me track down the appropriate text for this initial.

4. Russell, "Gothic Miniature," p. 117.

CHRIST HEALING THE DEAF AND DUMB 66:1952

PROVENANCE

Enriquez de Ribera Family; C. de Burlet Collection, Berlin; Albert Figdor Collection, Vienna; [Vladimir G. Simkhovitch, New York]

BIBLIOGRAPHY

Freidrich Winkler, *Die flämische Buchmalerei des XV. und XVI. Jahrhunderts*, Leipzig, 1925, pp. 140, 160, 196; Hermann Ball and Paul Graupe, *Eine Wiener Sammlung*, catalogue of Albert Figdor collection sale, Berlin, 1930, Pt. II, p. 10, No. 21; Sandra Hindman, *Four Miniatures by Simon Bening*, London, 1989, pp. 5-6, fig. 7; Judith Anne Testa, "Fragments of a Spanish prayerbook with miniatures by Simon Bening," *Oud Holland*, CV, Nr. 1, 1991, p.p. 90, 93-94; Judith Anne Testa, "Addendum: Fragments of a Spanish Prayerbook with miniatures by Simon Bening," *Oud Holland*, CVI, Nr. 1, 1992, p. 32; *Western Manuscripts and Miniatures*, Sotheby's auction catalogue, London, 23 June 1992, p. 33.

EXHIBITION

Manuscript Illumination from the Fifth to the Eighteenth Century, Pius XII Library, St. Louis University, December 11, 1967–January 20, 1968, No. 32.

CONDITION

Good. Silver banderole is completely tarnished and the inscription can be read only with infrared light. Miniature has been trimmed.

1. James H. Marrow, "Simon Bening in 1521: A Group of Dated Miniatures," *Liber Amicorum Herman Liebaers*, Brussels, 1984, p. 539.

2. W. H. James Weale, "Simon Binnink, Miniaturist," *Burlington Magazine*, February 1906, VIII, no. 35, p. 355.

3. Testa, "Spanish prayerbook," p. 89. Sandra Hindman simultaneously published this group of miniatures in Hindman, *Four Miniatures*.

4. P. Durrieu, *La miniature flamande au temps de la cour de Bourgogne (1415-1530)*, Brussels, 1927, p. 91, as cited by Testa, "Spanish prayerbook," p. 112.

5. Sotheby's, *Western Manuscripts and Miniatures*, p. 33, Lot no. 22.

6. John 21:15 reads "So when they had dined, Jesus saith to Simon Peter, Simon, son of Jonas, lovest thou me more than these? He saith unto him, Yea, Lord; thou knowest that I love thee. He saith unto him, Feed my lambs."

John 21: 21-22 reads "Peter seeing him saith to Jesus, Lord, and what shall this man do? Jesus saith unto him, If I will that he tarry till I come, what is that to thee? Follow thou me."

7. Testa, "Spanish prayerbook," p. 93, suggests that the St. Louis painting was on the bottom of a page; on p. 101 she notes that the four Sotheby's paintings would probably have been together on a single page. All possible arrangements exist elsewhere among the prayer book pages. Since the St. Louis miniature has been trimmed more closely on the top while the Sotheby's paintings were trimmed closely on the bottom, the St. Louis painting would likely have been on the bottom.

8. Raczyński, *Les Arts en Portugal*, Paris, 1823, p. 55, as cited in Weale, p. 355.

Abacus – a flat, square slab placed between the top of a capital and the horizontal wall or moulding above.

Archivolt – an arched stone band, like a moulding strip, above a doorway or tympanum.

Book of Hours – a small book of prayers designed for use by lay people, originally intended for devotion to the Virgin Mary but later including several other prayers as well as Gospel readings.

Boss – a stone knob, often for decoration, placed at the intersection of ribs in a vaulted ceiling.

Capital – a stone block on top of a column that is a transitional element from the horizontal wall to the vertical column shaft.

Diptych – two-part hinged plaques containing carving or painting.

Gold leaf – gold that is beaten into a leaf, approximately 1/300,000 of an inch thick. When used for manuscript illumination, the gold leaf is adhered to the parchment on a layer of a glue-and-chalk mixture called gesso, a type of red earth called bole, sugar or honey, and animal glue. This mixture was first moistened by the breath of the gilder who then applied the gold leaf, cut it to fit, and burnished it with a polished stone or tooth.

Gothic – term for the style of art produced in western Europe between 1130 and, depending upon the specific place, the early 16th century.

Keystone – the uppermost block in an arch, at the center top location, last to be put in place.

Latin Cross – the T-shaped cross similar to the one on which Christ was crucified.

Lintel – the horizontal band that spans an opening between two vertical supports.

Parchment – animal skin, usually from a sheep or a goat, processed to achieve a smooth, light surface on which to write or paint.

Passion – the final events of Christ's life leading up to His Crucifixion and Death, including the Entry into Jerusalem, the Last Supper, Christ Praying in the Garden of Gethsemane, the Betrayal of Judas, the Arrest of Christ, the Road to Calvary, the Three Marys at the Tomb, the Lamentation, and the Ascension.

Pharisees – referred to in the Gospels, the Pharisees were members of a small group of laymen devoted to executing religious duties and to the strict observance of the rules of Judaism governing ritual purity.

Pilgrimage – a journey to a holy place made as an act of piety or penance. In the Middle Ages, Rome, Jerusalem, and Santiago de Compostela in northern Spain were the most popular pilgrimage sites.

Ribs – carved stone strips used to reinforce the vaults and ceilings of medieval churches.

Romanesque – term for the style of art produced in western Europe between approximately 1050 and 1150.

Saltire Cross – X-shaped cross.

Spandrel – in architecture, the triangular area between the curves of adjacent arches or between an arch and its surrounding rectangular frame.

Tympanum – semicircular space, usually containing sculpted or painted decoration, between flat door lintel and curved arch.

Vault – masonry ceiling derived from the arch form. The two simplest types are the barrel vault, essentially a tunnel; and the groin vault formed by the perpendicular intersection of two barrel vaults.

Voussoir – wedge-shaped stone blocks used to construct arches, often with sculpted decoration.

PRINTS IN GERMANY 1905-1923



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PRINTS IN GERMANY 1905-1923

Kristin Makhholm



THE SAINT LOUIS ART MUSEUM SUMMER 1993 BULLETIN

"Whoever wants to experience the inner many-sidedness of the human, the singular characteristics of this humanity in relation to things and men, the intimate life and the identity between being and creation, must take up prints."¹

The first decades of the twentieth century in Germany were marked by profound political, social, and cultural changes. The assassination of Archduke Franz Joseph I of Austria-Hungary in June 1914 catapulted Germany into World War I, one of the bloodiest wars of the century. The empire of Wilhelm II collapsed in 1918 and was replaced by Germany's first democracy, known as the Weimar Republic. Revolution and social unrest characterized the years between 1918 and 1923 when soaring inflation and unemployment crippled the German economy. The rapid growth of technology and industry plunged society into an era dominated by automation, mass culture, and the expanding metropolis. People despaired at the loss of traditional values and established modes of living, while philosophers and writers declared the moral and spiritual bankruptcy of the age.

Instability was mirrored in the cultural sphere which seemed remote from the realities of contemporary life. Art was no longer a primary component of life, the spiritual center of society, but had become an elitist form dominated by the reactionary policies of the art academies and the powerful Berlin Secession. Many artists began to investigate new subjects, techniques, and styles that would speak to the modern world in both form and expression. They sought to merge art with life, to reestablish the spiritual and artistic bonds between the people and their culture.

Printmaking offered artists a venue to address modern issues of experimentation, abstraction, and expression in an inexpensive and easily disseminated art form. It was not a new form of artmaking, but rather had occupied a prominent position in the flowering of the German Renaissance in the fifteenth and sixteenth centuries. Techniques such as woodcut, engraving, and etching had flourished in northern Europe around 1500 under the skillful hand of masters like Albrecht Dürer and the Danube artists. In the seventeenth century Rembrandt Van Rijn took the techniques of etching and drypoint to even greater

heights. After the invention of lithography by the German printer Alois Senefelder in 1801, printmaking became increasingly associated with the commercial purposes of publishing, illustration, and reproduction, specifically for the expanding market of cheap newspapers and periodicals of the nineteenth century. The practice of creating fine prints in Germany continued with artists such as Max Klinger at the end of the nineteenth century, but its status was always secondary to the "high" arts of painting and sculpture.

By the turn of the century, the printmaking arts were ripe for renewal. To many young artists, they signalled a fresh approach to creating art that would be more democratic and free. By their very nature, prints are meant to be produced as multiples. They can be printed as single images or in editions of two to several hundred depending on the technique or medium employed. In this way, artworks could be distributed easily to a broader public, which included a group of collectors emerging from the middle class. Prints were more personal and spontaneous and often could be produced and printed by the artist in his or her own studio. While most artists continued to create paintings, printmaking became an important medium in which to proliferate new, vibrant ideas about art and its position in society.

One of the earliest avant-garde groups to take full advantage of the renewed interest in printmaking was the Dresden-based artist's group known as the Brücke, which means "bridge." Founded in 1905 by four architecture students, Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff, and Fritz Bleyl, the group came to include other artists such as Max Pechstein, Otto Mueller, and, briefly, Emil Nolde. The Brücke sought to establish a "bridge" away from the academic traditions of art towards a new form of expression based on spiritual freedom and creative integrity. The first few sentences of their 1906 manifesto read:

Putting our faith in a new generation of creators and art lovers we call upon all youth to unite. We who possess the future shall create for ourselves a physical and spiritual freedom opposed to the values of the comfortably established older generation. Anyone who honestly and directly reproduces the creative force that is within him is one of us.²

Printmaking was an anti-elitist form of art that immediately distanced the Brücke from the “comfortably established older generation,” closely identified with artists such as Max Liebermann and Lovis Corinth. They believed in truth to materials and revelled in the handmade qualities of their prints, most of which they cut and printed themselves. Their main tenet that art should originate from direct experience meant that their prints sprang from the same well of spontaneity and freedom as their increasingly Bohemian lives. In his essay on prints in the “Chronicle of the Brücke” from 1913, Ernst Ludwig Kirchner reiterated the central position of graphic work to the group, stating that it was the act of translating the personality of the artist into a mechanically produced art form that made prints so vital and important.³

In addition to artistic and ideological reasons for making prints, there were economic considerations as well. Beginning in 1905, the artists of the Brücke issued portfolios of prints to so-called “passive” members of the group, primarily art collectors and museum directors who would pay an annual fee to support the exhibitions and activities of the group’s artists. These portfolios served to proliferate the Brücke’s ideas and images to a cultivated audience in the form of inexpensive and easily reproduced art objects. Prints also served to insure a source of revenue which was crucial to these poor, aspiring, young artists.

Other artists of the time, whether organized in groups or as individuals, experimented with the liberating forms of printmaking. In 1912 the Russian artists Wassily Kandinsky and Franz Marc published an almanac of essays and illustrations in Munich under the title of the *Blaue Reiter* (Blue Rider). Contributors to this avant-garde publication and its two exhibitions included Kandinsky, Marc, Gabriele Münter, and Paul Klee. Later, in the early 1920s, Kandinsky and Klee moved to Weimar where they were joined by Lyonel Feininger at the progressive school of art and architecture known as the Bauhaus. Printmaking became a central concern for teachers and students at the Bauhaus, who sought to establish a link between the artist and the craftsman and between art and technology. Individual artists such as Max Beckmann and Lovis Corinth experimented with printmaking as a way to enhance their work in painting and drawing.

Many artists took advantage of the burgeoning press and mass media to publish prints aimed at a larger public. Käthe Kollwitz was committed to using prints for social change, and produced posters and illustrations that sought to reveal the injustices in society. Conrad Felixmüller, who along with Otto Dix organized a splinter group of the Dresden Secession in 1919, published controversial prints in *Die Aktion* (Action), a left-wing journal founded in Berlin before the war. Other periodicals such as Herwarth Walden’s *Der Sturm* (Storm) published original prints in an effort to support a wide variety of avant-garde art.

Dealers and publishers such as J.B. Neumann, Reinhard Piper, and Karl Nierendorf were also instrumental in the creation of portfolios by artists like Beckmann and Dix, whose print series appealed to the new market of collectors and dealers eager for less expensive artworks. Artists at the Bauhaus used the house printing facilities to issue print portfolios to help offset the rising cost of the school. Publicity, sales, and marketing were crucial to the reception of these new portfolios and played an integral part in the developing aesthetic of printmaking in Germany.

Avant-garde artists produced many different types of prints including etchings, drypoints, and lithographs, but it was in the technique of woodcut that the most expressive and sublime images were created. Woodcut was a medium that had overt connections with the history of German art. The earliest and simplest form of printmaking, it was developed in Germany in the fifteenth century where it reached its heights in the work of Albrecht Dürer. Woodcut had degenerated in the nineteenth century to a primarily reproductive medium through the wood engravings of Thomas Bewick and others. Its forceful immediacy and rough-hewn appearance made woodcut the perfect vehicle to express the intensity of new German art in an honest and direct way. Developing the technique of woodcut also distanced German artists from their French counterparts, who had experimented primarily with etching and lithography in the later part of the nineteenth century.



Figure 1
Peter Behrens, 1869-1940. *The Kiss*, 1898. Color woodcut; 26.7 x 21.6 cm.
The Saint Louis Art Museum; Purchase: Museum Shop Fund 360:1991

Many of the German artists who chose to work with woodcut gained their inspiration from the decorative and bold images of the Jugendstil, the German equivalent of the French Art-Nouveau style. Jugendstil, which literally means "youth style," dominated the visual arts in the 1890s and was characterized by broad, flat planes of undifferentiated color and a close working relationship between artist and craftsman. Peter Behrens's woodcut, *The Kiss*, from 1898 illustrates the Jugendstil tendency towards decorative, stylized imagery (Figure 1), as do early works by Gabriele Münter and Emil Nolde in this publication. Woodcuts by such artists as Ben Nicholson in England and Félix Vallotton in France could be seen in the new magazines and periodicals which began to proliferate throughout Europe. The raw, brutal woodcuts of Edvard Munch and Paul Gauguin began to be shown in exhibitions and galleries in Germany at the same time. Japanese color prints and wood carvings from recently colonized lands in Africa and the South Pacific provided new impetus to explore the expressive potential of wood and woodcut.

Woodcut also became allied with the emergence and ideology of Expressionism, a word used between approximately 1912 and 1923 to describe art concerned with inner values and the spiritual rejuvenation of life and culture. Leading up to and following the First World War, artists and writers were seeking a form of expression that would not only mirror the intensity of the age, but would also raise a specter of hope for the future. While many critics maintained the importance of printmaking in general to the new Expressionist art, it was woodcut, with its insistence on abstract, immediate expression, that seemed the perfect medium to express this brutal introspection. Prints by Felixmüller, Corinth, Pechstein, and Schmidt-Rottluff included in this publication are strong examples of the intensity achieved by the woodcut medium. Working in wood also effectively distanced the artist from advancing trends towards technology, mass production, and slick sophistication which increased during the Weimar period.

The prints discussed in this Bulletin were chosen with an eye towards the quality of the individual impressions as well as their role in an overview of printmaking in Germany in the early years of the twentieth century. More importantly, however, the selection was determined by the nature of the collection itself, a collection characterized by certain strengths and weak-

nesses. Until relatively recently, prints were not accorded the same status as paintings and sculptures, either in the purchasing activities of institutions or in their organizational practices. While the first prints in this Museum's collection were acquired as early as 1909 through a generous donation by the artist Joseph Pennell, a separate department for works on paper was not established until 1977. Consequently, many of the superb prints in this publication were acquired after that date.

Prints included here that were acquired before 1977 were done so through both purchase and donation during a period when German prints were flooding the market at inexpensive prices. A number of fine twentieth-century German prints were acquired in the 1940s and 1950s through the Buchholz Gallery in New York, one of the major American galleries authorized to sell artworks deemed "degenerate" by the Nazi government.⁴ The gallery's director, Curt Valentin, purchased prints directly from the Propaganda Ministry in Germany beginning in 1939. Prints such as Kirchner's *Gewecke and Erna* and Nolde's *Mariottes* are two examples of prints formerly in German museums, that were resold through the Buchholz Gallery in the United States after the war. Valentin also donated several important Brücke prints to The Saint Louis Art Museum, whose director at the time, Perry Rathbone, had forged strong ties with the ex-patriot art dealer in the 1940s. Several of the prints represented here were acquired through the Cohen Fund in the mid-1960s, a fund established by Sidney and Sadie Cohen to add to the Museum's growing collection of twentieth-century prints.

The majority of the rest of the prints in this publication have been acquired since 1979 in a continuing effort to boost the representation of modern German prints in the collection. In 1984 the Museum received an important bequest from the St. Louis art collector and businessman Morton D. May, whose collection of paintings by Max Beckmann and the Brücke artists was well known. Since May had collected only a few prints, the Museum has chosen to acquire examples of printmaking to complement May's extraordinary collection of early twentieth-century German painting. Many of Beckmann's most important prints were purchased in anticipation of the major Beckmann retrospective held at The Saint Louis Art Museum in 1984, including several from the collection of Beckmann's publisher, Reinhard Piper, whose collection of rare trial proofs was sold at auction in 1981.

Acknowledgements are extended to several people without whose help and support this publication would not have been possible. First and foremost, I thank Barbara Butts, the Museum's Curator of Prints, Drawings, and Photographs, who first supported this project and offered advice and encouragement. It is to her, Michael Shapiro, and James Burke that I owe the opportunity to travel to Germany in the summer of 1992 to compare our impressions to those in some of the finest collections in Germany. Manfred Reuther, Martin Sonnabend, and Karl Bethke offered valuable scholarly advice, as did Charles Werner Haxthausen, whose ideas and teachings inform many aspects of this Bulletin. The able staff of the Richardson Library at The Saint Louis Art Museum, and Stephanie Sigala and Bette Gorden in particular, were extremely helpful in ordering books and articles, many from obscure German periodicals. Stephanie Smith, summer intern in 1992, also spent many hours locating materials and books for this Bulletin. The people in the Publications department have produced this bulletin with grace and efficiency. I would like to thank in particular Mary Ann Steiner for her expert advice, superb editorial skills, and honest, good humor. Finally, my deepest gratitude goes to Cary John Franklin, whose support, encouragement, and editorializing have given this Bulletin a life and language I could not have developed singlehandedly.

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¹Paul Fechter, *Max Pechstein* (1920), quoted in Ida Rigby, "The Revival of Printmaking in Germany," *German Expressionist Prints and Drawings: The Robert Gore Rifkind Center for German Expressionist Studies* (Los Angeles: Los Angeles County Museum of Art in conjunction with Prestel Verlag, 1989), p. 40.

²Translated in Victor Miesel, *Voices of German Expressionism* (Englewood Cliffs, New Jersey: Prentice Hall, 1970), p. 13.

³"Chronik der Brücke" in Miesel, p. 15.

⁴For more information on the fate of "degenerate" art in the United States, see Andreas Hüneke's article in the catalogue *Degenerate Art: The Fate of the Avant-Garde in Nazi Germany*, (Los Angeles: Los Angeles County Museum of Art in conjunction with Harry N. Abrams, 1991).

Max Beckmann, 1884-1950

The Grenade, 1915

drypoint on laid paper

plate: 38.4 x 28.3 cm; sheet: 55.2 x 39 cm

Purchase: Museum Shop Fund 602:1991

The Grenade signals the most important turning point in Max Beckmann's life and art. It mirrors his immediate reaction to the devastation he experienced near the front lines during the First World War. Like many artists, including Otto Dix and Franz Marc, Beckmann was enthusiastic about the war which he believed offered him a chance to witness first-hand the tragedy and monumentality of the modern age. As a successful young artist in Berlin, Beckmann had painted large history paintings of modern disasters such as *The Sinking of the Titanic* and *The Earthquake at Messina*.¹ Viewing the war as a tragedy of Olympian proportions which the young artist could experience himself, Beckmann volunteered as a medical orderly in 1914 and was stationed in East Prussia and Belgium. He drew the scenes he saw in sharp detail: burning villages, operating rooms, corpses, and portraits of wounded soldiers. In the midst of all this devastation Beckmann was able to see war as "a manifestation of life, like disease, love or lust. And just as I pursue...fear, disease, and lust, love and hate to their extreme limits, I am now trying to do exactly that with the War. All is life, wonderfully varied and abundantly inventive. Everywhere I find deep lines of beauty in the suffering and endurance of this terrible destiny."²

War as a cruel manifestation of life and death is graphically portrayed in *The Grenade*. Rather than presenting one calamitous moment in the height of battle, Beckmann juxtaposes a variety of scenes like a montage, avoiding any chronological or spatial unity.³ The grenade that explodes in the upper right of the picture immediately affects only one figure, the terrified soldier who plunges towards us with outstretched arms. The three soldiers who lie mutilated and dying in the lower half of the composition have already experienced the ravages of modern warfare. The left figure is mortally wounded; his claw-like hand lies helpless at his side as he bleeds to death. The man next to him seems alert, but his cheek is blown open, exposing a gaping jaw. Next to them is a soldier, already dead from a shrapnel wound to the head. Above this group, a man shoots blindly in the direction of the explosion. His pointed, over-sized helmet appears almost comical amidst these images of devastation. In the upper left corner, a man sits naked and spent, his hand over his eyes in a poignant pose of utter hopelessness. Chaos and mayhem dominate the rest of the image.

Beckmann adopts a radically new style and form in *The Grenade* to express the horrors of the modern world. Before the war, Beckmann had painted in the nineteenth-century man-

ner of German Impressionism, which was a conservative, mainstream style of fleshy nudes and dark, modulated colors embodied in the work of Max Liebermann and Lovis Corinth. By 1915, and primarily with this print, Beckmann altered his previous style to produce more distorted, expressive forms. *The Grenade* marks the beginning of Beckmann's transition to his mature style.

The printmaking technique of drypoint becomes the main vehicle for this marked transition. With its ease of execution and relationship to drawing, Beckmann could easily scratch the scenes he saw in the field onto the hard copper plates. Drypoint also allowed Beckmann the opportunity to alter the composition in progress. *The Grenade* went through several states and major compositional changes which Beckmann worked out directly on the plate. This proof impression of the final state shows the remnants of earlier figures, especially in the vague, darkened outline of a full-length soldier with a helmet and lance in the lower right corner. Beckmann used printmaking as a testing ground to work out compositional problems, and then adapted these stylistic changes to his painting, which he was not able to resume in full until after the war.

Signed in graphite, l.r.: Beckmann 15; inscribed l.l.: Die Granate (Probedruck) Hofmaier 80 iii/iii, trial proof

Provenance: Perry T. Rathbone, Cambridge, Massachusetts; [Christie's, New York, November 4-5, 1991, no. 328]

¹Both are in the permanent collection of The Saint Louis Art Museum.

²Letter of May 24, 1915 in *Briefe im Kriege 1914/1915*, translated in Charles W. Haxthausen, "Beckmann and the First World War," *Max Beckmann—Retrospective*, (St. Louis: The Saint Louis Art Museum in association with Prestel-Verlag, Munich: 1984) p. 71.

³Stephan von Wiese suggests that *The Grenade* stems from Beckmann's impressions of the gas attacks at Ypres in May of 1915, and that the composition is modelled on a sixteenth-century Flemish painting by Barend van Orley that Beckmann saw in the museum in Brussels in April 1915. If this is so, then James Hofmaier's contention that the image originated in 1914, on the basis of an early dated proof, is inaccurate. On stylistic grounds, it would seem that this print owes much to the influence of the Flemish primitives which Beckmann could not have seen until 1915, and to his experience of creating wall paintings for a delousing bath in Wervicq in March of 1915. This observation I owe to a verbal conversation with Charles W. Haxthausen. See Stephan von Wiese, *Max Beckmanns zeichnerisches Werk 1903-1925* (Düsseldorf: Droste Verlag, 1978), p. 96-98 and James Hofmaier, *Max Beckmann: Catalogue Raisonné of His Prints* (Bern: Gallery Kornfeld, 1990), p. 198.



Max Beckmann, 1884-1950

Adam and Eve, 1917

drypoint on laid paper

plate: 22.8 x 17.1 cm; sheet: 44.3 x 34.8 cm

Purchase 448:1943

Max Beckmann presents an unusual vision of the Fall of Humanity in this astonishing image of Adam and Eve. Depicted after they have eaten the apple from the Tree of Knowledge, Adam and Eve are suddenly aware of evil and seek to hide their nakedness with their hands. Eve, rather than covering her breasts, brazenly offers one with a cunning smile to the cowering and confused Adam. Her breast becomes the forbidden fruit, and Eve, the seductress who brings about Man's fall. Her accomplice, the serpent, appears behind them in a shallow space, looking more like a crocodile with large gaping jaws and talon-like claws than a snake. With his tail wrapped suggestively around Eve's left leg, the serpent seems almost to be whispering in her ear, encouraging her in her artful seduction. Beckmann offers almost no detail of the paradise that is lost in this Biblical narrative. Rather, he concentrates on the awkward relationship between man and woman, an eternal theme with profound resonance in the modern world.

The complex relationship between the sexes was treated by Beckmann throughout his career. From his earliest days, paintings such as the *Battle of the Amazons*, *David and Bathsheba*, and even one of *Adam and Eve* from 1907 reflect Beckmann's interest in the conflict between men and women as seen in the timeless models of the past. After what has been considered a nervous breakdown and his discharge from the army in 1915, Beckmann settled in Frankfurt away from his wife, Minna Beckmann-Tube, who was living out her dream to become an opera singer in Elberfeld and, later, Graz, Austria. This separation might have prompted Beckmann to continue his treatment of the theme of the seductive power of women in two paintings from 1917, *Adam and Eve* and *Christ and the Woman Taken in Adultery*.¹ Both paintings were inspired by the expressive, distorted forms in late Northern Gothic painting and sculpture, but nonetheless are thoroughly modern, speaking directly to the spirit of the times in form and feeling.

The drypoint, *Adam and Eve*, differs slightly from the painting completed the same year. In both instances, Eve proffers her breast to Adam, yet the painting depicts the moment before the Fall, whereas the print is immediately afterwards. Similar to other prints based on paintings, *Adam and Eve* is a reversed image of the original composition. In the insistently flat medium of graphic art, Beckmann was able to experiment with his new interest in depth and volume within the two-dimensional picture plane. Eve's full-bodied form is similar to the nude in Lovis Corinth's *Nude with Raised Blouse* (see p.20), but she and Adam are relegated to a narrow space flattened by extensive crosshatching and reworking of the composition. This pursuit of "volume on the plane" was perhaps the most decisive element in Beckmann's development of a new artistic style during the all-important war years.²

Adam and Eve comes from the edition of 50 impressions published by J.B. Neumann in 1918.

Watermark: J.W. Zanders

Signed in graphite, l.r.: Beckmann 17

Hofmaier 110

Provenance: [Brentano's Book Shop, Chicago]

¹The latter painting is in the permanent collection of The Saint Louis Art Museum.

²See Max Beckmann's "Creative Credo" (1918), quoted in Miesel, p. 108.



Max Beckmann, 1884-1950

Main River Landscape, 1918

plate 6 from *Gesichter*, 1919

drypoint with graphite additions on laid paper

plate: 24.4 x 29.4 cm; sheet: 33 x 50.3 cm

Gift of Fielding Lewis Holmes in memory of Morton D. May 201:1986

Main River Landscape depicts the Main River in Frankfurt, where Beckmann lived from 1915 to 1933. The view is from the Lower Main Bridge, only steps away from Beckmann's residence at Schweizer Street No. 3 in the Sachsenhausen district. After his discharge from the army, Beckmann moved into the studio space above his friend Ugi Battenberg, whom he knew as an art student in Weimar before the war. His attraction to Frankfurt was casually expressed in a statement of 1923: "By accident I ended up in Frankfurt am Main. There I found a river I liked, a couple of friends, and also a studio."¹ The wide expanse of the river suited his longings for space and freedom after the constrictions of the war. In preparation for this print, Beckmann stood on the bridge near his studio and sketched with minute detail the vast landscape before him, as can be seen in the preliminary drawing for this print in the Museum's collection (see Figure 2). The broad river is flanked by moored landings and long boats while the Peace Bridge spans the scene in the distance. The cupola of the Städel Museum and the pointed roof of the Liebig House, the museum of medieval sculpture, are identifiable on the opposite bank. In the drawing, Beckmann reports only the facts, with merely a delicate suggestion of the flow of the river around the tiny pleasure boats.



Figure 2

Max Beckmann, 1884-1950. *Main River Landscape*, 1918. Graphite; 24.5 x 31.5 cm. The Saint Louis Art Museum; Gift of Fielding Lewis Holmes in memory of Morton D. May 200:1986

By comparing the drawing with this early impression of *Main River Landscape*, the only known proof of the second state, we receive an instructive glimpse into the working methods of the artist. The comparison shows clearly the mirror image that results when a drawing or painting is adapted into a print. Beckmann adopts the main details and scale of the drawing in the drypoint, but introduces a dramatic sky and pulsing waves. Other boats are added at the bottom to complete the swelling curve in the lower right which is barely hinted at in the drawing. Beckmann printed this proof on his own small handpress and then added pencil where he needed to make changes or fill in spaces. The large swelling wave and shaded area at the left have been added by hand by Beckmann, and show that he was interested in extending the sweeping curves which dominate the river scene. The final state (not illustrated here) emphasizes further the serpentine S-curve and the ornamental motifs in the sky and river, stylistic devices that would have never appeared in the Impressionistic-like landscapes Beckmann produced before the war.

Main River Landscape appeared as the sixth plate in Beckmann's first graphic portfolio entitled *Gesichter* (Faces) published by Reinhard Piper in 1919. The portfolio consisted of 19 drypoints created by Beckmann from 1914 to 1918, and offered a summary of his work during his earliest years in Frankfurt. Many of the prints are autobiographical, or relate to his family or friends. Two of the images reinterpret the expressive distortions of his religious paintings of the period, while other prints show Beckmann's attraction to high society. *Main River Landscape* is a sensitive, skillful interpretation of a common scene in Beckmann's daily existence and illustrates his commitment to the modern life of his adopted home, Frankfurt.

Watermark: Original Hand Linen P & H

Signed in graphite, l.r.: Beckmann 18; inscribed l.l.: Mainlandschaft (Handprobedruck zweiter Zustand); verso: stamp in brown ink: Sammlung/REINHARD PIPER/München

Hofmaier 128 ii/iii, trial proof

Provenance: Reinhard Piper, Munich; [Karl & Faber, Munich, June 1981, no. 215]; Fielding Lewis Holmes, St. Louis

¹Quoted in Sarah O'Brien-Twohig, "Beckmann and the City," *Max Beckmann Retrospective*, p. 99.



Max Beckmann, 1884-1950

Schöne Aussicht (Winter Landscape), 1920

drypoint with plate tone on laid paper

plate: 24.2 x 31.3 cm; sheet: 32.4 x 51.8 cm

Purchase: Friends Fund 1795:1981

This print depicts a scene on Frankfurt's Main River several blocks upstream from the view in the 1918 print, *Main River Landscape*. The subject is the street called "Schöne Aussicht," which translates as "beautiful view," where Beckmann's friends Friedel and Ugi Battenberg moved in 1919. Beckmann's impression of the river landscape has changed from one of broad, breathy expanse in *Main River Landscape* to this tightly compressed vision of apartment buildings and barren trees. In fact, the river is relegated to a shallow space within the bustling city. Beckmann concentrates on the repetition of forms: the punctuated intervals of windows in the long row of buildings on the opposite bank, the rhythm of the railings and sidewalk on the quay, even the repetition of swirling smoke rising in unison from a boat and a chimney in the distance. To complete the charm of this wonderful image, Beckmann offers a humorous comment on the funny hat worn by the little man in the foreground, by depicting the image of a man in a fez on the advertising column, which is itself surmounted by a form that looks like a sailor's cap.

One of four known proof impressions, *Schöne Aussicht* was created specifically as a gift for Beckmann's Munich publisher, Reinhard Piper. In a letter to Piper of December 1920, Beckmann mentions this impression: "I have for you for the new year a small present, namely a hand trial proof of a new drypoint 'Schöne Aussicht', of the Main River with its beautiful quays and ships...I think you will like it." And a month later he wrote: "You should have already received the trial proof of 'Schöne Aussicht.' It will naturally be clearer in the edition, but since my hand press has been breaking down recently, I only printed this somewhat toned version."¹ This letter suggests that

the beautiful, selectively wiped ink left on this impression was unwanted by Beckmann, an unfortunate consequence of his malfunctioning hand press. This differs drastically from the attitude of the Brücke artists who welcomed the imperfections that could result in the printing process. Beckmann was obviously more interested in the image and composition than in the experimental qualities of printmaking.

Watermark: Roemerturm "Antique"

Signed in graphite, l.r.: Beckmann 20; inscribed l.l.: "Schöne Aussicht" (Handprobedruck) Herrn Reinhard Piper mit freundlichem Gruß; verso, stamp in reddish-brown ink: Sammlung/REINHARD PIPER/München

Hofmaier 177A, trial proof

Provenance: Reinhard Piper, Munich; [Karl and Faber, Munich, June 29-30, 1981, no. 248]

¹Quoted in Hofmaier, no. 177, p. 464.



Max Beckmann, 1884-1950

The Street, 1919

plate 3 from *Die Hölle*, 1919

transfer lithograph on imitation Japan paper

sheet: 80.3 x 61.9 cm

Purchase: Funds given by Mr. and Mrs. Lester A. Crancer, Jr. in honor of Judith Weiss Levy 3:1990

Beckmann's disillusionment with the world after the war culminated in the graphic series *Die Hölle* (Hell) from 1919, of which *The Street* is a part. The eleven lithographs in the series were prompted by a short stay in Berlin in March 1919, one of the bloodiest months of revolution and counter-revolution that raged between 1919 and 1923 in Germany. In November 1918, Germany was proclaimed a democratic republic, known as the Weimar Republic, after almost half a century of existence as the Wilhelmine empire. Anti-democratic, right-wing forces represented by the military Freikorps engaged in violent street fighting with Communist and left-wing sympathizers. Society stood on the brink of collapse. Political figures were assassinated in broad daylight while the war wounded, prostitutes, and pleasure-seekers invaded the streets.

As in Dante's *Divine Comedy*, Beckmann takes us through a variety of stations on the descent into hell, but here "hell" is the chaotic world of contemporary society rather than some subterranean place. The idea of a "hell on earth" was taken up by Schopenhauer who wrote in 1906: "The world is hell, and human beings are both the tortured souls and the devils."¹ Rather than turn an accusing eye against people, Beckmann felt compassion for the plight of humanity. In 1918 he wrote:

*"We must share in all of the suffering that is coming. We must sacrifice our hearts and our nerves to poor, deceived humanity's horrible screams of pain. Especially now we must get as close to the people as possible. That is the only thing which can motivate our quite superficial and selfish existence. That we give to people an image of their fate, and that one can do only if one loves them."*²

Beckmann offered the people "an image of their fate" in this dramatic series of monumental lithographs. He originally considered the title "Theater of the World" for the cycle, and used metaphors of the stage and the circus to comment on the senselessness of events. Beckmann introduces the series with a self-portrait and a text which reads like the call to a circus sideshow: "Hell. A great spectacle in 10 pictures by Beckmann. We beg our esteemed public to step forward. You have the pleasant prospect that perhaps for ten minutes you won't be bored. Anyone who is not delighted will get his money back." The deep, futile irony of this introduction is heightened by the fact that there is no escape from this disturbing vision of reality.

Each of the large transfer lithographs in *Hell* presents a claustrophobic space similar to a stage or proscenium. The third plate in the series, *The Street* depicts a crowded city street filled with a mass of bodies from a variety of social classes. Each person is self-contained, many with their eyes shut, oblivious to the horrors around them. The focus of the scene is a dead man with blood spilling from his mouth being carried like a crucified figure by a man in a bowler hat. He has been identified by one source as Kurt Eisner, the Bavarian prime minister, who was assassinated in Munich in February of 1919.³ The skeletal form of a war amputee in a box with wheels sits in the lower right, while a blind soldier begs in the midst of the mayhem. The plight of these victims is ignored by the other people in the picture: the puppet-like prostitutes in a brothel door, the gentleman in the lower left unaware that he is pursued by a rat, and the little boy who blows his whistle in blind rapture. The bright sun and lamppost which illuminate the scene do little to alleviate its tragic problems. As in *The Grenade*, Beckmann varies the size and proportions of the figures to suggest a montage of spatial and temporal moments.

The *Hell* prints were the first major lithographs produced by Beckmann since 1914. The majority of his prints before the war had been lithographs, a medium which appealed to the young artist because of its Impressionistic-like tones and textures. During the war, drypoint seemed more suited to his new distorted, angular style. When the publisher J.B. Neumann commissioned Beckmann to create this series of lithographs, Beckmann was anxious to translate what he referred to as his "crystal-clear, razor-sharp lines and planes" to the lithographic medium. With the use of transfer paper, Beckmann could create large-size drawings in the studio which could be transferred by the printer to the stone. He could also conceive of his drawings in the same direction as the final prints, since transfer lithographs are not reversed in the final image.

Signed in graphite, l.r.: Beckmann; titled l.l.: "Die Straße"

Hofmaier 141

Provenance: [Alice Adam, Ltd, Chicago]

¹Quoted in Alexander Dückers, *Max Beckmann: Die Hölle 1919* (Berlin: Staatliche Museen Preussischer Kulturbesitz, 1983), p. 109.

²"Creative Credo," translated in Haxthausen, "Beckmann and the First World War," *Max Beckmann Retrospective* p. 80.

³Dückers, p. 84.



Max Beckmann, 1884-1950

Self-Portrait, 1922

woodcut on thin Japan paper

block: 22.5 x 15.5 cm; sheet: 33.7 x 25.4 cm

Purchase: Friends Fund 1796:1981

This powerful woodcut is one of about 80 self-portraits created by Beckmann over a career that spanned virtually half a century. From the first drawings of his face in 1901 to the mature self-portraits of his final days in New York in 1950, Beckmann used his own image and persona to delve into the complexities of the human soul. Stoic images of the artist as painter coexist with self-portraits of Beckmann masquerading as a king, a clown, or even Christ. By adopting a variety of disguises and roles, Beckmann comments on the compound origins of the human soul and the variety of selves which constitute an individual. These ideas, culled from the teachings of Madame Blavatsky, Gnosticism, and Buddhism, were expressed in a lecture given by Beckmann in London in 1938:

As we still do not know what this Self really is, this Self in which you and I in our various ways are expressed, we must peer deeper and deeper into its discovery. For the Self is the great veiled mystery of the world...I believe in it and in its eternal, immutable form. Its path is, in some strange and peculiar manner, our path. And for this reason I am immersed in the phenomenon of the Individual, the so-called whole Individual, and I try in every way to explain and present it. What are you? What am I? Those are the questions that constantly persecute and torment me and perhaps also play some part in my art.¹

His only self-portrait executed in the woodcut medium, *Self-Portrait* presents the artist during one of his most prolific periods as a printmaker. While first and foremost a painter, Beckmann turned to printmaking more frequently in the early 1920s when the country was rocked by soaring inflation and rampant unemployment. Prints were virtually the only forms of visual art that artists could afford to make or that people could afford to buy in this difficult time. One-third of Beckmann's entire print oeuvre was produced between 1922 and 1923, two of the most devastating years of post-war inflation.

Beckmann had just completed two of his most successful print series, *The Fair* and *Journey to Berlin*, when he carved this forceful and proud self-portrait in 1922. With blank, dispassionate eyes, pursed lips, and resolute chin, Beckmann seems every bit the modern artist, sure of his position as master of a new visual and symbolic language. He employs the popular language of woodcut, most closely associated with Expressionism at this time, to add a sense of solidity and immutability to his presence. Through his aggressive handling of the gouge and knife and the variety of rough-hewn brittle lines, Beckmann creates a sculptural image replete with volume and weight. *Self-Portrait* is one of two known impressions of the second state, or the second version, before the final removal of distracting lines in the background and face.

Signed in graphite, l.r.: Beckmann; inscribed, l.l.: Probedruck 2. Zustand; verso, stamp in reddish-brown ink: Sammlung/REINHARD PIPER/München

Hofmaier 226 ii/iii, trial proof

Provenance: Reinhard Piper, Munich; [Karl and Faber, Munich, June 29-30 1981, no. 278]

¹"On My Painting," quoted in Herschel Chipp, ed., *Theories of Modern Art* (Berkeley: University of California Press, 1968), pp. 190-91.



Max Beckmann, 1884-1950

Group Portrait, Eden Bar, 1923

woodcut on thick imitation Japan paper

block: 49.7 x 49.8 cm; sheet: 70 x 56 cm

Purchase: Friends Fund 169:1981

Woodcut was Beckmann's least favorite of the printmaking media. In an entire oeuvre of 373 prints, he produced only 19 woodcuts, most completed in the short period between 1922 and 1923. Unlike lithography and intaglio, Beckmann received little training in the process of woodcut, which had not yet gained respectability in the established art schools of his youth. While he admired the look and expression of woodcut, he despaired at the time and effort it took to cut the block and complained in a letter to his publisher Reinhard Piper in 1922 that his woodcutting tools were persistently dull and ineffectual.¹

For this reason, it must have taken Beckmann an extraordinary amount of effort to complete *Group Portrait, Eden Bar*, which is the largest and most painstaking of his woodcuts. Printed and published in 1923, *Group Portrait, Eden Bar* depicts a popular subject with Beckmann during the early years of the Weimar Republic, namely, the group portrait. In this print three acquaintances of Beckmann sit in a hotel bar before a frieze-like assembly of musicians in the background.² Their fashionable dress and social posturing place them amongst the higher echelons of Berlin society. Despite their social grouping, they appear to be alienated from each other, each glancing in a different direction. The setting for these distracted socialites is all the more ironic considering that they sit in the Eden Bar, the fashionable bar of the Eden Hotel where Rosa Luxemburg, the leader of the Spartacist revolt, had been murdered only four years earlier in January of 1919.³

Group Portrait, Eden Bar is one of 40 impressions in the edition printed by Fritz Voigt and published by J.B. Neumann in Berlin. While he boasted that he had found the best printer in Berlin, Beckmann was unable to disguise the seams created by the joining together of three separate wood blocks to form the image. The cataloguer of Beckmann's prints, James Hofmaier, points out that in every impression of the edition, including this one, the right seam, which runs through the hand of the woman on the right, is touched up with liquid ink after printing. The left seam, at the back of the left woman's dress, seems not to

have been retouched in this impression. Technical virtuosity seems to have taken a back seat to the social and symbolic statements which Beckmann was forging in his prints from the 1920s.

Beckmann virtually abandoned printmaking after the collapse of the print market in 1925, returning only to complete some book illustrations and one final print cycle later in life. His heightened activity in the realm of printmaking between 1911 and 1925 seems to have been prompted more by practical and financial considerations than his love for various processes or technical experiments. After the trying economic and social conditions of the war and post-war years, Beckmann's concentration turned once again to his first love, oil painting.

Signed in graphite l.r.: Beckmann; inscribed l.l.: Gruppenbildnis
Hofmaier 277

Provenance: [R.M. Light & Co., Inc., Santa Barbara, California]

¹Hofmaier, p. 7.

²The two women, Johanna Loeb and Elisa Lutz, were pictured in a lithograph by Beckmann in 1922. The man is probably Lutz's husband, Wilhelm Lutz, a partner in a supply firm in Buenos Aires. See Hofmaier, p. 688.

³The Spartacist revolt occurred in Berlin in January 1919. It was organized by the Spartacus League, a group of left-wing extremists, led by Luxemburg and Karl Liebknecht.



Lovis Corinth, 1858-1925

Nude with Raised Blouse, c. 1921

drypoint on Japan paper

plate: 25.9 x 20 cm; sheet: 29.6 x 22.9 cm

Purchase: Friends Fund and funds given by Howard H. Hays 4:1991

Lovis Corinth began to make prints in the 1890s as a way to improve his drawing skills. His earliest prints, a series of etchings produced in Munich in 1894-95, were tentative and not well received, prompting him to abandon printmaking until his move to Berlin in 1901. His acquaintanceship with the Berlin printmaker, Hermann Struck, renewed his interest in printmaking, especially drypoint, which he regarded as "more sympathetic than the unpleasant, dirty, and complicated technique of etching."¹ In drypoint Corinth could scratch his images directly into the copper surface without use of grounds or acids, thereby producing spontaneous, energetic lines reminiscent of the prints of the Swedish artist, Anders Zorn. Corinth's cataloguer, Karl Schwartz, later recalled how the artist attacked his drypoint plates:

He gripped the plate like a sketching pad in his left hand. He worked for preference with diamond pointed needles, but ran through large numbers of them since he kept on breaking the fine points with the strong pressure he exerted on them...The number of works which he created in the last decade of his life was astonishing. When he had stood for several hours in his studio painting, he would continue without a break with work on his prints, since as he said, this was not work but a distraction and refreshment since he could sit down to do it.²

Sensuality is literally bursting off the sheet in this provocative drypoint. Created towards the end of Corinth's career when he was in his sixties, *Nude with Raised Blouse* is a virtuosic print conceived from a painter's perspective. Volume, texture, and atmosphere take precedent over line which usually characterizes the drypoint medium. Corinth shapes this voluptuous nude not by drawing her figure, which is essentially a negative space, but by defining the electrified atmosphere around her. The rich, velvety patches of black burr around the figure seem to vibrate and intensify in proximity to the woman's raw sexuality. The explosive volume and form of her body are enhanced by a variety of erratic lines and gouges scratched by Corinth into the figure.

Corinth's concept of the nude is deeply rooted in the European academic tradition. Corinth was known primarily as a painter of traditional subject matter, mythological and religious subjects, portraiture, landscapes, and the nude. Already in the 1890s he was considered one of the foremost representatives of German "Impressionism," a naturalistic style which took its inspiration from French Realist artists such as Gustave Courbet. One of Germany's most revered and respected painters, Corinth became the president of the powerful Berlin Secession in 1911 and exerted untold influence on a generation of young artists including Max Beckmann. His reverence for the Old Masters, such as Lucas Cranach and Rubens, can be seen in his sensuous paintings of nude women which gained him the reputation of a "Fleischmaler," or painter of flesh. Corinth's 1911 painting *Nana*, which represents Emile Zola's oversexed heroine, in the Museum's collection, is an extraordinary example of his fondness for naturalism and unbridled sexuality. *Nude with Raised Blouse* continues in the tradition of *Nana*, yet foregoes color for the evocative use of blacks and whites characteristic of the graphic medium.

Nude with Raised Blouse is a rich trial proof of this image, probably the first proof pulled from the plate.

Signed in graphite l.r.: Lovis Corinth; inscribed l.l.: erster Proben Drück Nro. 1 Müller 574, trial proof

Provenance: [Garton European Prints, London]

¹Lovis Corinth, "Wie ich das Radieren lernte," in *Von Corinth und über Corinth* (Leipzig: Verlag E.A. Seemann, 1921), p. 46.

²Quoted in Thomas Corinth, *Lovis Corinth, eine Dokumentation* (Tübingen: Verlag Ernst Wasmuth, 1979), p. 239; translated in Frances Carey and Antony Griffiths, *The Print in Germany 1880-1933: The Age of Expressionism* (New York: Harper & Row, 1984), p. 86.



Lovis Corinth, 1858-1925

The Expulsion from Paradise, 1919

plate 2 from *Biblische Motive* 1919

woodcut on Japan paper

block: 36.2 x 30.4 cm; sheet: 49.9 x 39.7 cm

Purchase: Museum Shop Fund 32:1992

The Expulsion from Paradise is the second in a series of five woodcuts created by Corinth in 1919 entitled *Biblical Scenes*. The portfolio treats the subject of sin and redemption with five well-known images: from the Old Testament, the fall of Adam and Eve in the garden; the expulsion; the toil and labor of humans on earth ("By the Sweat of Your Brow"); Cain's murder of Abel; and, from the New Testament, Christ's redemption on the Cross. Each of the prints is an emotionally charged, dramatic vision that fully exploits the planarity and boldness of the woodcut medium.

In *The Expulsion from Paradise* Corinth depicts the banished couple as they flee from the Garden with the archangel behind them. The drama is intensified by an all-pervasive light that emanates from every part of the composition. Corinth achieves this artificial, stage-like lighting through his forceful approach to the woodblock which by its character offers a strong differentiation between black and white. The broken and fragmented gouges in the wood serve to both delineate the figures and to produce an abstract kaleidoscope of shimmering rays of light.

Corinth became interested in woodcut only briefly and relatively late in life. He produced only eleven woodcuts, all com-

pleted in 1919. Corinth's wife, the artist Charlotte Berend-Corinth, suggests that it was precisely due to the medium's abstract qualities that Corinth was attracted to woodcut at the time. She states that "with the woodcuts he distanced himself further than usual from nature and gave his imagination the widest free play."¹ Curiously, Corinth called the *Biblical Scenes* his "Hauptwerk" or masterwork,² even though he did not continue to experiment in this medium. One can only speculate that his love of drawing and working in the relatively spontaneous techniques of drypoint and lithography were more important than delving into the new and difficult demands of woodcut.

Signed in graphite, l.r.: Lovis Corinth

Schwartz 371

Provenance: [Constance Kamens Fine Art, New York]

¹Charlotte Berend-Corinth, "Vorwort" in Heinrich Müller, *Die Späte Graphik von Lovis Corinth* (Hamburg: Lichtwarkstiftung, 1960), p. 15.

²Thomas Corinth, p. 252. I am grateful to Barbara Butts for making me aware of this citation.



Otto Dix, 1891-1969

Acrobats, 1922

drypoint in brown ink on wove paper

plate: 29.6 x 25.6 cm; sheet: 43 x 34.2 cm

Purchase: Mr. and Mrs. Julian I. Edison Purchase Fund 4:1988

Acrobats is an excellent impression of a rare early print by Otto Dix. Printed in brown ink, it has a warm velvety quality due to the rich burr and patches of ink left on the plate. It was intended for a portfolio published in 1922 entitled *Circus*, a series of ten prints of circus performers including daredevil riders, balancing acts, and a tattooed lady named Maud Arizona. *Acrobats* depicts a male and female acrobat just as they begin their act, their gestures and poses set in perfect synchronization. The woman is clad in a skimpy corset that amply reveals her hourglass figure. A feathered headpiece and a heart-shaped tattoo on her thigh complete her brazen costume. Her male partner is perfectly sculpted in a skin-tight body suit. Both figures have the look and feel of mannequins, especially when one notices the blank featureless face and truncated legs of the man. After pulling ten impressions of this image, Dix decided to change the composition and to develop a second version of the two acrobats for the portfolio, a print now known as *The Scorners of Death*. Even though it was never part of the final project, *Acrobats* shows Dix's fresh and spontaneous response to drypoint and his critical attitude towards contemporary life.

Dix built his reputation as an artist upon depicting people pushed to the margins of society during the turbulent years of the 1920s. Men crippled by the war, amputees, prostitutes, war widows, and murderers joined images of circus people in Dix's assembly of the down-and-out. Soaring inflation and social unrest intensified the severity of the situation. The circus was a

separate world where the bizarre and unusual were commonplace. Trapeze artists, acrobats, and animal trainers faced death everyday, while the tattooed lady and the thin man provided a daily fare of the freakish and the peculiar. Dix wields his drypoint needle like a scalpel, dissecting the false fronts and artificiality of these people, who exist by the sensationalism of the age. As Dix wrote later: "You have to see things the way they are. You have to be able to say yes to the human manifestations that exist and will always exist...Abnormal situations bring out all the depravity, the bestiality of human beings..."¹ This type of critical social commentary in art would come to be known as the "New Objectivity" in the 1920s, and Otto Dix would become one of its main proponents.

Signed in graphite, l.r.: DIX 21; inscribed, l.c.: Artisten; l.l.: Kaltnadel
Karsch 42

Provenance: [Sotheby's, New York, February 25-26, 1988, no. 187]

¹Quoted in Matthias Eberle, *World War I and the Weimar Artists* (New Haven and London: Yale University Press, 1985), p. 42.



Lyonel Feininger, 1871-1956

The Old Locomotive (Windspiel), 1906

lithograph with tint stone in bluish-black ink on Japan paper

image: 15.5 x 32 cm; sheet: 22.2 x 39 cm

Purchase: Funds given by the Children's Art Bazaar 477:1979

Locomotives and trains are recurring subjects in Lyonel Feininger's art. As a boy in New York City, Feininger loved to watch the trains pass in and out of Grand Central Station, the new terminal just minutes away from his house on East 53rd Street. He built model trains and ships, and purportedly drew pictures of trains in proper perspective as early as age five. The powerful locomotives with their belching smokestacks, brass and steel bodies, and driving scissor rods were emblems of the new age of technology in transportation. Like ships, which would also reappear over and over in his work, trains had been glorified and romanticized in the prints of Currier and Ives and the poems of Walt Whitman. Feininger's love for old locomotives and model ships was further fueled by his interest in the art of the British artist, J.M.W. Turner, whose paintings of trains and ships Feininger saw in reproduction as a young boy.

Feininger moved to Germany in 1887 at the age of 16,¹ bringing this nostalgia for trains and ships with him. After giving up his plans to become a concert violinist, Feininger embarked on a career as a professional illustrator and caricaturist for magazines in Germany and the United States. His successful comic strip series for the Chicago Tribune, "The Kin-der Kids" and "Wee Willie Winkie's World" won him accolades around the world, but he longed to be considered a serious artist. With the encouragement of a young painter, Julia Berg, whom he later married, Feininger began to create his own lithographs and his first subjects were trains.

The Old Locomotive (Windspiel) from 1906 was Feininger's second print, one of three lithographs he completed for a proposed series of locomotives. He learned about lithography through Julia, who was enrolled in a graphic art course at the School of Applied Arts in Weimar. In a letter to Julia in November of 1905, Feininger inquired about her new course:

"When does your lithography class start?...You do go, don't you? In a short time you can learn many valuable things in regard to technique and methods, all of which you will share with me later, won't you? I have a great desire to make lithographs...to learn etching also...above all I want to do old towns...a series of such motifs and then a locomotive series..."²

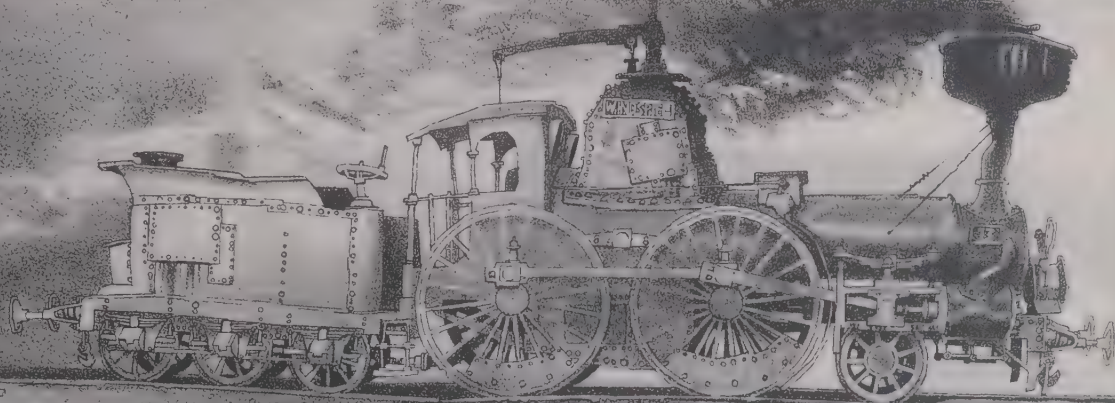
Based on a drawing of 1902, *Windspiel*, as Feininger fondly called this print, is exceptionally rich and beautifully printed, reflecting Feininger's early proficiency in the medium of lithography. The subtle shading of the crayon on the stone and the fine detail of the locomotive and its mechanisms show that Feininger was indeed an excellent draftsman and observer. His flair for humor and caricature enliven the rickety old locomotive which chugs along the uneven tracks at a measured speed sans engineer and despite its speedy name of "Windspiel," which means "wind game." Feininger has added a tint color in bluish black ink to create a subtle sense of volume and space underneath the black drawing. This procedure of adding a half-tone or similar color under the main image owes much to Feininger's experience in magazine printing. This rare early lithograph, one of only five known impressions, served as an early model for later paintings such as *Locomotive*, from 1908, in the collection of the artist's son, Andreas Feininger.

Signed and dated in image, l.l.: Feininger 1906; inscribed in graphite l.r.: Fritz Prasse L2

Provenance: [Alice Adam Ltd, Chicago]

¹Feininger lived in Germany until 1936, when he returned to the United States at the age of 65, after being labelled "degenerate" by the National Socialists.

²Quoted in Leona E. Prasse, *Lyonel Feininger: a definitive catalogue of his graphic work* (Cleveland: The Cleveland Museum of Art, 1972), p. 29.



Lyonel Feininger, 1871-1956

Anglers, 1919

woodcut on red Japan paper

block: 16.3 x 19.8 cm; sheet: 19 x 24.5 cm

Purchase: The Sidney and Sadie Cohen Print Purchase Fund 73:1965

Woodcut was Feininger's favorite and most rewarding printmaking medium. He created most of his 320 woodcuts between 1918 and 1920 in response to the increasingly restrictive atmosphere of the war. As an American citizen, Feininger was declared an enemy alien in 1918, and was unable to leave Berlin without special permission. Paint became scarce and of poor quality, and it was difficult to afford good materials for painting or drawing. Feininger turned to woodcuts, since they could be printed by hand at home with a minimum of tools. He often cut the woodblocks in his garden while his wife read to him. When wood became scarce, he carved on the covers of cigar boxes. In a letter of 1919, Feininger declared: "This technique gives me the greatest possible satisfaction, and for its sake I have let everything else go."¹

Anglers depicts a group of fishermen silhouetted against the sea with two tall-masted schooners and a sun in the background. This is a frequent subject in Feininger's work, appearing in numerous paintings and woodcuts. Like *Old Locomotive*, *Anglers* refers to the images and impressions of Feininger's youth, in this case, his ongoing fascination with ships and the sea. The squat fishermen with their high hats and the spindly schooners recall the wooden toys of people, ships, houses, and bridges that Feininger carved for his young sons. *Anglers* was created early in 1919,² during one of the most turbulent periods of upheaval after the war; yet Feininger avoids any connection with the political situation, choosing instead to concentrate on personal issues of form and content.

Anglers achieves an abstract rhythm reminiscent of the artist's early interest in Cubism. Feininger first experienced the formal abstraction of Cubism on a trip to Paris in 1911. He admired the Cubist language of strong, faceted planes and simplification of form which spoke to the essence of an object. Feininger uses the stiff, abstract character of the woodblock to simplify the objects in this woodcut and to create a flat composition where sun, ships, and figures all seem to occupy the same narrow space. The fishing poles mirror the rigid masts and riggings of the schooners and the pointed rays of the sun in a playful, rhythmic dance of form and shape. Feininger chose to print this

proof impression on bright red tissue paper, intensifying the abstraction and transparency of the image. Unfortunately, the aniline dyes in the paper are short-lived and fugitive when exposed to light, and therefore this brilliant print can rarely be exhibited in public.

Shortly after completing this print, Feininger accepted Walter Gropius's invitation to become the first Master of Form, or Artistic Director, in the Print Workshop at the Bauhaus, the newly founded school of the arts, crafts, and industrial design in Weimar. Feininger used his prints to teach the students about form and technique, and even reprinted earlier woodcuts in Bauhaus-produced portfolios. *Anglers* was published later in 1926 in a portfolio entitled *Ten Woodcuts by Lyonel Feininger*. Through the process of making woodcuts, Feininger merged the roles of artist and craftsman, an idea firmly espoused by the founders of the Bauhaus.

Signed in graphite, l.l.: Lyonel Feininger; inscribed, l.l.: [circle with x]; l.r.: 1909

Prasse Wizb

Provenance: [Associated American Artists, New York]

¹Letter to Alfred Kubin, March 13, 1919 in *Lyonel Feininger*, ed. June Ness (New York: Praeger Publishers, 1974), p. 54.

²In the lower right corner of this impression, Feininger inscribed his own catalogue number, "1909," consisting of the year of execution followed by its number. In this case, "1909" means the ninth woodcut produced in 1919.



Conrad Felixmüller, 1897-1977

Happy Marriage, 1919

woodcut on wove paper

block: 15.3 x 15 cm; sheet: 24.7 x 20.2 cm

Purchase: Museum Shop Fund 608:1991

Family, birth, and motherhood play an important role in Conrad Felixmüller's socialist art and ideology. As a promising young artist of eighteen, Felixmüller joined the politically conscious literary circle around the periodical *Die Aktion* (Action) in Berlin during the war. His association with *Die Aktion*, the most consistently political of the left-wing journals, awakened his interest in socialism as a cure for the ills of the war and the rejuvenation of society through social action. Prompted by the November Revolution of 1918 and his strong working class background, Felixmüller joined the Communist party in 1919 and founded the Dresden Secession Group 1919, an organization devoted to integrating art into the new world order. Felixmüller felt that the responsibility of an artist was to one's people and that art was a universal language that could affect social change. His art stressed the family as the bedrock of society rather than government or technology. Birth became a symbol of the socialist rebirth of a badly maligned and war-torn world.



Figure 3

Otto Dix, 1891-1969. *The Felixmüller Family*, 1919. Oil on canvas; 76 x 91 cm. The Saint Louis Art Museum; Bequest of Morton D. May 882:1983

Happy Marriage is a prime example of Felixmüller's vision of the family as a timeless, primeval, almost mystical union. It was published under the title "Family" in the March 1921 issue of *Die Aktion*, one of 55 original prints Felixmüller created for the periodical over 12 years. Felixmüller uses references to "primitive" art to take the image out of the everyday and into a universal realm. Crescent eyes, mask-like faces, and exaggerated, abstract proportions relate to models of tribal art, which had already become part and parcel of the new Expressionist aesthetic. The natural language of woodcut with its rough, jagged incisions and flat planarity enhances the timelessness of the subject. Felixmüller's early preoccupation with the formal innovations of Cubism still exist in the skewed proportions of the seated woman and in the striated modelling of her face and hair. By this time, however, Felixmüller had broken with what he considered to be the blatant materialism and formal bankruptcy of Cubism, and declared his dedication to a more socially responsible art.

While *Happy Marriage* depicts a timeless vision of the family, it was prompted by very personal experiences in the artist's life. In 1918, Felixmüller married a young noblewoman, Londa Freijn von Berg, and experienced the birth of his first child, Luca. The joy he felt from these two experiences is apparent in countless woodcuts and paintings of this period, as well as in the painting by his friend, Otto Dix, of the Felixmüller family from 1919 in the Museum's permanent collection (Figure 3). *Happy Marriage* is one of five proof impressions hand-printed by the artist in 1919 before its publication in *Die Aktion*. Despite certain imperfections, Felixmüller preferred to print the blocks himself to guarantee a delicacy of tone and inking rarely achieved by the printers of the published edition.

Signed in graphite, l.r.: Felixmüller 19; inscribed, l.c.: Glückliche Ehe; l.l.: Holzschnitt; signed in the plate at center: FM 116

Söhn 184

Provenance: [Garton & Co., London]



Erich Heckel, 1883-1970

Street by the Harbor, 1910

plate 3 in the Sixth Annual Brücke Portfolio, 1911

drypoint with some plate tone on heavy wove paper

plate: 17.2 x 20.1 cm; sheet: 40.1 x 53.9 cm

Gift of Curt Valentin 16:1948

In October of 1910, Erich Heckel and Ernst Ludwig Kirchner, two of the founding members of the Brücke, visited the Hamburg collector, Gustav Schiefler, one of the group's most influential supporters. Schiefler offered the artists a stack of old copper plates, which they carried out into the city, searching for images to scratch into the battered and scarred surfaces. They drew cabaret dancers, circus performers, street scenes, even the bustling, world-famous harbor, which had inspired Emil Nolde's powerful series of etchings and woodcuts only months earlier.

Created during this short visit, *Street by the Harbor* depicts a bowed, tree-lined bridge near Hamburg's harbor, which connects the Old City to the working-class district known as "Speicherstadt," or "city of warehouses."¹ Faceless workers in their striped uniforms and bowler hats return home after working in the massive warehouses, while boats cruise under the bridge in the distance. Unlike Beckmann's visions of Frankfurt, which articulate exact locations and specific landmarks, Heckel's scene is anonymous and ordinary, its location identifiable only to the most knowledgeable of Hamburg residents.

More important than the location or Heckel's brief identification with the working class is his emphasis on the formal structure of the image, the abbreviation of form, and a stark, two-dimensional linearity. Heckel was probably attracted to this site for its visual confrontation of arching bridges, evenly spaced trees, and tall, imposing buildings, which become flattened in the image's contraction of space and perspective. The print is dominated by a feathered drypoint line which meanders up and along the tops of the trees, encompassing all the foliage and branches as if they were parts of one continuous form. This line merges with the sketchy forms of the warehouses, one of which seems to perch directly on top of the trees. Early impressions of this print show an exceptionally rich use of velvety burr to create tonal patches in the rooftops and the foremost figure; the heavily scarred plate adds a heightened sense of atmosphere.

While there is still a feeling of richness in this impression, some of the detail of the earliest proofs is gone, since the delicate burr and wispy lines tend to break down very quickly. Nonetheless, Heckel's radical contraction of space, forceful curvilinear lines, and anonymous, faceless figures combine for an ominous image influenced by the Norwegian artist, Edvard Munch, whose prints Heckel would surely have seen in Schiefler's extensive collection.

Street by the Harbor was chosen by Heckel, along with two other prints, to represent his work in the Sixth Annual Portfolio of the Brücke in 1911, an issue devoted exclusively to Heckel's prints (with the exception of a cover illustration by Max Pechstein). The portfolio was distributed to the 68 passive members of the Brücke (see introduction) who supported the group's exhibitions through annual dues. The prints produced by Heckel for this portfolio were important not only as examples of the artist's expertise in printmaking, but also as a statement of the direction and concerns of the Brücke as a whole. Heckel picked a different medium for each print—woodcut, lithography, and drypoint—thereby maintaining the significance of each of these processes to the Brücke. He also chose subject matter from the world around him, stressing one of the group's main tenets that "only life should provide inspiration and that the artist should subordinate himself to direct experience."² Heckel's experience of the rag-tag streets in Hamburg's harbor would have been particularly appropriate, since many of the Brücke's passive members, including Gustav Schiefler, lived in that city.

Signed and dated in graphite, l.r.: E Heckel 10; initialled in plate l.r.: EH 10
Dube 91

Provenance: [Buchholz Gallery, New York]

¹I wish to thank Martin Sonnabend for identifying this locale in Hamburg.

²E.L. Kirchner, "Chronik der Brücke" (1913), quoted in Victor Miesel, ed., p. 15.



Erich Heckel, 1883-1970

White Horses, 1912

woodcut in black, green, blue, and gray on laid paper

block: 31.4 x 31.2 cm; sheet: 50.5 x 62.2 cm

Gift of Curt Valentin 18:1948

Graphic and painterly qualities are thoroughly unified in this extraordinary color woodcut by Erich Heckel. Produced at the height of Heckel's career, *White Horses* stands at the pinnacle of the artist's attempts to combine the spontaneity and freshness of painting with the roughness and reproducibility of woodcut. Heckel had begun to make color woodcuts as early as 1904, when he printed Impressionistic layers of color over bold forms inspired by Jugendstil, the German equivalent of Art Nouveau. In 1908-1909, the influence of Edvard Munch's jigsaw technique became widespread amongst the Brücke artists, giving them the technical inspiration to juxtapose bold patches of undifferentiated color.¹ By the time this print was created in 1912, Heckel had simplified the process by painting colors directly on the woodblock, a technique influenced by Japanese prints.

White Horses, also known as *Horses in a Storm*, is often cited as the most splendid and accomplished of the artist's color woodcuts.² It was printed from two woodblocks: one carried the design printed in black, while the other bore the painted colors, verdien green, prussian blue, and a light, speckled gray. By painting the colors directly on the wood with a brush, Heckel was able to achieve a more nuanced watercolor quality than if he simply rolled out the ink in an even film. At the same time, because he applied the colors differently every time, Heckel relinquished all uniformity from one impression to the next, creating a body of virtually unique prints. In some impressions, Heckel substitutes a vivid lavender color for the gray in the horse path; in others, an ocher color is added. In this impression, the road is actually a thoroughly saturated coat of linseed oil or mineral spirits with a tiny amount of grayish pigment daubed on the surface. When printed, this results in a dappled, painterly effect.

Heckel spent the summer of 1912 in several seaside retreats on the Baltic Sea, including Fehmarn Island, where he visited Ernst Ludwig Kirchner. Heckel probably saw these white horses, their bodies buffeted by the stormy wind, on Fehmarn. Kirchner remarked soon after returning that summer that "ocher, blue, and green are the colors of Fehmarn, a wonderful

coast formation often of South Sea opulence, absurd flowers with fat stems..."³ The color combinations chosen by Heckel in *White Horses*, as well as the strange, tall plant formations that bend in the wind, seem to correspond with Kirchner's description of this Baltic island.

The static, decorative quality of *White Horses* is similar to other woodcuts produced in 1912, the same year that Heckel and Kirchner completed a series of murals for the chapel at the international exhibition of the Sonderbund in Cologne. The relationship between these luminous color prints and the monumental forms of wall paintings was not lost on contemporary observers. In fact, it probably prompted Gustav Schiefler in an essay of 1918 to compare *White Horses* to the Dionysian forms in early Greek murals.⁴ This fresh, lively print comes from an edition of around 80 unnumbered impressions published by J. B. Neumann in Berlin.

Watermark: rampant lion

Signed and dated in graphite, l.r.: Erich Heckel 12

Dube 242

Provenance: [Buchholz Gallery, New York]

¹Munch's technique of color printing consisted of sawing the block into jigsaw-like parts, inking the pieces in different colors, and then reassembling the block for printing. Through this process, Munch was able to avoid overlapping of colors which would result from improper registration.

²See Paul Vogt, *Erich Heckel* (Recklinghausen: Aurel Bongers, 1965), p. 110, and Annemarie Dube, "Die Graphik Erich Heckels," in *Erich Heckel: Gemälde, Aquarelle, Zeichnungen und Graphik* (Munich: Prestel, 1983), p. 63.

³Quoted in Donald E. Gordon, *Ernst Ludwig Kirchner* (Cambridge: Harvard University Press, 1968), p. 24.

⁴Gustav Schiefler, "Erich Heckels graphisches Werk" (1918), quoted in *Die Schaffenden: eine Auswahl der Jahrgänge I bis III und Katalog des Mappenwerkes* (Berlin: Publica Verlag, 1984), p. 98.



Wassily Kandinsky, 1866-1944

Small Worlds III, 1922

plate 3 from *Kleine Welten*, 1922

4-color lithograph on wove paper

image: 27.9 x 23.1 cm; sheet: 35.6 x 28 cm

Purchase: The Sidney and Sadie Cohen Foundation, Inc. 75:1965

Color and form dominate this vibrant, abstract composition by the Russian artist Wassily Kandinsky. One of a series of prints from the portfolio *Kleine Welten* (Small Worlds), it presents a microcosm of points, lines, shapes, and colors, each formed by the "principle of inner necessity." First discussed in Kandinsky's landmark text *On the Spiritual in Art* in 1912, this principle maintains that everything in the world has its own inner content and spiritual vibration. Each form and color in Kandinsky's compositions is governed by this inner necessity which is discovered by the artist. A yellow triangle, for example, is a strong, aggressive form, while a blue circle is introspective and calm. Musical, metaphysical, and olfactory metaphors are often used to describe the elements in the composition. Light blue, for instance, resembles the sound of a flute; green, the smooth feel of velvet. The result is a synaesthetic experience of inner vibrations that touch the human soul and lift it to a higher spiritual plane.¹

Small Worlds III is a lithograph made from four color stones: red, blue, yellow, and black with the white of the paper acting as an additional color. It consists of two distinct planes: a white, oval, ideal plane, the vessel for the "small world," and a black, real plane which exists behind it. Geometric and organic forms, brash lines, and atmospheric dots collide against one another in a rush of movement and color. Oranges, greens, and violets are produced by the intersection of the primary colors, offering a rich overlay of sounds and vibrations. While *Small Worlds III* does suggest a landscape motif of earth-bound and celestial bodies, Kandinsky continues to emphasize the purely abstract confluence of colors and forms in this parallel universe.

The portfolio *Small Worlds* was Kandinsky's first major project as instructor at the Bauhaus, the progressive school of art and architecture founded in Weimar in 1919. Kandinsky had built a reputation in Germany before the war as co-founder of the *Blaue Reiter* (Blue Rider), in Munich in 1912, along with Franz Marc. It was during these earlier years in Munich that he developed his ideas that non-representational art, that is, images and forms divorced from the reality of the everyday world, could raise the human consciousness to a higher spiritual level. Kandinsky spent the war years in his native Russia where he

aligned himself with the art and ideas of the Russian Constructivists. After returning to Germany in 1922, he joined a celebrated group of avant-garde artists, including Lyonel Feininger and Paul Klee, at the Bauhaus, where he availed himself of the excellent printing facilities to produce this extraordinary portfolio.²

Small Worlds consisted of twelve prints—four lithographs, four drypoints, and four woodcuts. In Kandinsky's view, each medium was defined by its own specific characteristics and inner sounds, similar to individual forms and colors. Lithography was the most modern of all the printmaking media, corresponding most closely to "the spirit of the times."³ It offered the greatest flexibility, rapidity of execution, and unlimited possibilities for making corrections. A point made on a lithographic stone had a completely different character than one made either on wood or copper. While he viewed etching as aristocratic and woodcut as egalitarian, lithography was clearly the most "democratic" medium, with its capacity for an unlimited number of good impressions and its ease of execution. Printmaking therefore, became another language in which to test his theories about the cosmic order of things.

Signed in graphite l.r.: Kandinsky; in stone l.l.: K22
Roethel 166

Provenance: [Peter Deitsch, New York]

¹Kandinsky claimed to be synaesthetic, that is, he could hear sounds from certain colors and vice versa. For all the above see "On the Spiritual in Art" (1912), in Kenneth C. Lindsay and Peter Vergo, eds., *Kandinsky: Complete Writings on Art*, vol. 1 (Boston: G.K. Hall & Co., 1982), pp. 156-195.

²According to Roethel, the color lithographs and colors for the woodcuts were printed at a commercial shop in Weimar. See Hans Roethel, *Kandinsky: Das Graphische Werk* (Cologne: Verlag M. DuMont Schauberg, 1970), p. 452.

³Kandinsky, "Point and Line to Plane" (1926) in Lindsay and Vergo, p. 635.



Ernst Ludwig Kirchner, 1880-1938

Man and Woman by the Sea, 1908

soft-ground etching on thick wove paper

plate: 26.9 x 34.8 cm; sheet: 36.3 x 46.2 cm

Purchase: The Sidney and Sadie Cohen Foundation, Inc. 74:1965

Man and Woman by the Sea was created shortly after Kirchner returned from the Baltic island of Fehmarn in the fall of 1908. It is based on a painting he completed on the island during the summer entitled *Portrait of a Woman in White* (Figure 4). The painting portrays the artist's companion, Emy Frisch, sitting on a beach in the foreground, her legs and torso forming an awkward right angle in the corner of the picture. A small, shadowy figure of a man—Gordon suggests it's "a local farmboy allowed to watch the painter at work on penalty of silence"¹—sits crouched at a distance in the opposite corner, obscured by the flaming foliage of the island terrain. In the print, Kirchner has relaxed the pose of the woman in white, who now occupies the middle ground while the man seems to huddle menacingly just behind her heels. Beyond the obvious changes that result from translating a painting to an etching, the print creates a strong visual tension not experienced in the earlier work.²

The stylistic change in Kirchner's work after returning from Fehmarn coincided with his visit to the exhibition of the Berlin Secession, where he saw recent paintings by Edvard Munch. Kirchner and the other members of the Brücke were familiar with Munch's work from an exhibition of his paintings in Dresden in February of 1906. The wiry contours, compressed spatial arrangements, and psychological tension in Munch's art made an impact on the Brücke artists, who were eager for new modern forms and means of expression. Viewing Munch's paintings at this late date compelled Kirchner to recharge his paintings and prints with a strong emotional intensity and bold frontality.



Figure 4

Ernst Ludwig Kirchner, 1880-1938. *Portrait of a Woman in White*, 1908. Oil on canvas; 113.5 x 114.5 cm. Alfred Otten, Mönchengladbach, Germany

The effect of Munch on all of the Brücke artists late in 1908 is clear from a contemporary critic who characterized the group, "remarkably related spirits who band together around Munch."

In *Man and Woman by the Sea*, Kirchner achieves a profound sense of anonymity and alienation through the manipulation of form and space. He compresses the two figures so that they seem to occupy the same plane, even though the size of their bodies would suggest otherwise. The figure in white is large, covering the entire breadth of the picture, while the dark figure is a small huddled mass, almost seeming to extend off the woman's legs and feet. This unusual spatial contraction and the stark, confrontational frontality recall other paintings by Kirchner of the same period, most notably *The Street* (Museum of Modern Art, New York). The ambiguity of the image is heightened by the androgynous nature of the two figures—the woman in white has lost virtually all her corporeality and femininity, and the man has become a skeletal, ghost-like presence.

Kirchner used etching to the process of etching, which offered a rich variety of lines and textures. His technique included brushing a corrosive substance directly onto the plate, similar to an "open-bite" process today to elicit a scratchy, burnished quality in the prints dark areas. He continued with an erratic, sketchy line drawn through a soft ground which, when bitten with acid, results in a coarse, uneven linearity.

Signed at the lower left by a Berlin printer, Otto Felsing, this is one of the few early etchings not printed by Kirchner himself. The experimentation Kirchner practiced in his prints was unique in his entire oeuvre, prompting him to state: "Nowhere can one get to know an artist better than in his prints..."⁴

Signed in graphite, l.r.: E.L. Kirchner; inscribed l.l.: O Felsing Berlin 16 Dube 40; Schiefler 77

Provenance: Kirchner Estate (Nachlass stamp on verso); [R.N. Ketterer, Campione bei Lugano, Switzerland] [R.M. Light & Co., Boston];

¹Gordon, *Ernst Ludwig Kirchner*, p. 54.

²The 1979 Berlin catalogue of Kirchner's work states that this etching was a preparatory work for the painting. Due to the renewed impact of the Munch paintings on Kirchner's work in the fall of 1908 and the habit of the Brücke artists during the Dresden period to adapt subjects painted during the summer into prints created in the studio during the fall and winter months, it seems more likely that this print was produced after the painting.

³Quoted in Donald E. Gordon, "Kirchner in Dresden," *Art Bulletin*, 48, 3/4, 1966, p. 346.

⁴Louis de Marsalle (nom de plume of E.L. Kirchner), "Concerning Kirchner's Prints" (1921), quoted in Miesel, p. 25.



Ernst Ludwig Kirchner, 1880-1938

Gewecke and Erna, 1913

drypoint on heavy wove paper

plate: 25.5 x 20.8 cm; sheet: 49.5 x 39.3 cm

Purchase 47:1947

Strong angular thrusts and a stark, linear two-dimensionality dominate this striking double portrait of Kirchner's companion, Erna Schilling, and his friend and student, Hans Gewecke. Kirchner dissolves all sense of space and volume and concentrates instead on the complex interplay of lines and shapes, stacked atop one another in a coarse and confusing composition.



Figure 5

Unidentified young woman, Ernst Ludwig Kirchner, Erna Schilling, and Hans Gewecke in the studio, Berlin, 1914-15. Photograph. Hans Bollinger and Roman Norbert Ketterer Archive.

Contemporary photographs suggest that Gewecke and Erna are situated inside a sparsely furnished room at Kirchner's school, the Institute for Modern Instruction in Painting, in Berlin in 1913 (Figure 5). Hans Gewecke was one of two students enrolled in the short-lived school, founded by Kirchner and Max Pechstein a year earlier, where Erna and her sister, Gerda, were models. Gewecke sits in front of a table, his distorted legs barely distinguishable from the foreshortened table top. Erna stands behind him in a typical model-like pose with one arm raised above her stylishly cropped hair. Next to her on the left are the starkly simplified "hieroglyphs" of a female figure and other designs, part of the "primitive" wall-coverings that Kirchner created to adorn his studios as early as 1909. The concept of suggesting objects and forms through a simple structure of two-dimensional hieroglyphs became an important aspect of Kirchner's visual theories through the 1920s.¹

Gewecke and Erna is invigorated by the rich, erratic lines of the drypoint medium, the one printmaking process most like drawing. Wiry, zigzag lines of shading accompany the emphatic strokes of Gewecke's tailored suit and chiselled features. These darker lines are so deeply incised that, upon close observation, one sees a thin white line within the rich burr, a crevice so deep it was unable to catch any ink. Through scratching and burrowing into the zinc plate, Kirchner was able to transform a spontaneous, free-form drawing into numerous prints.

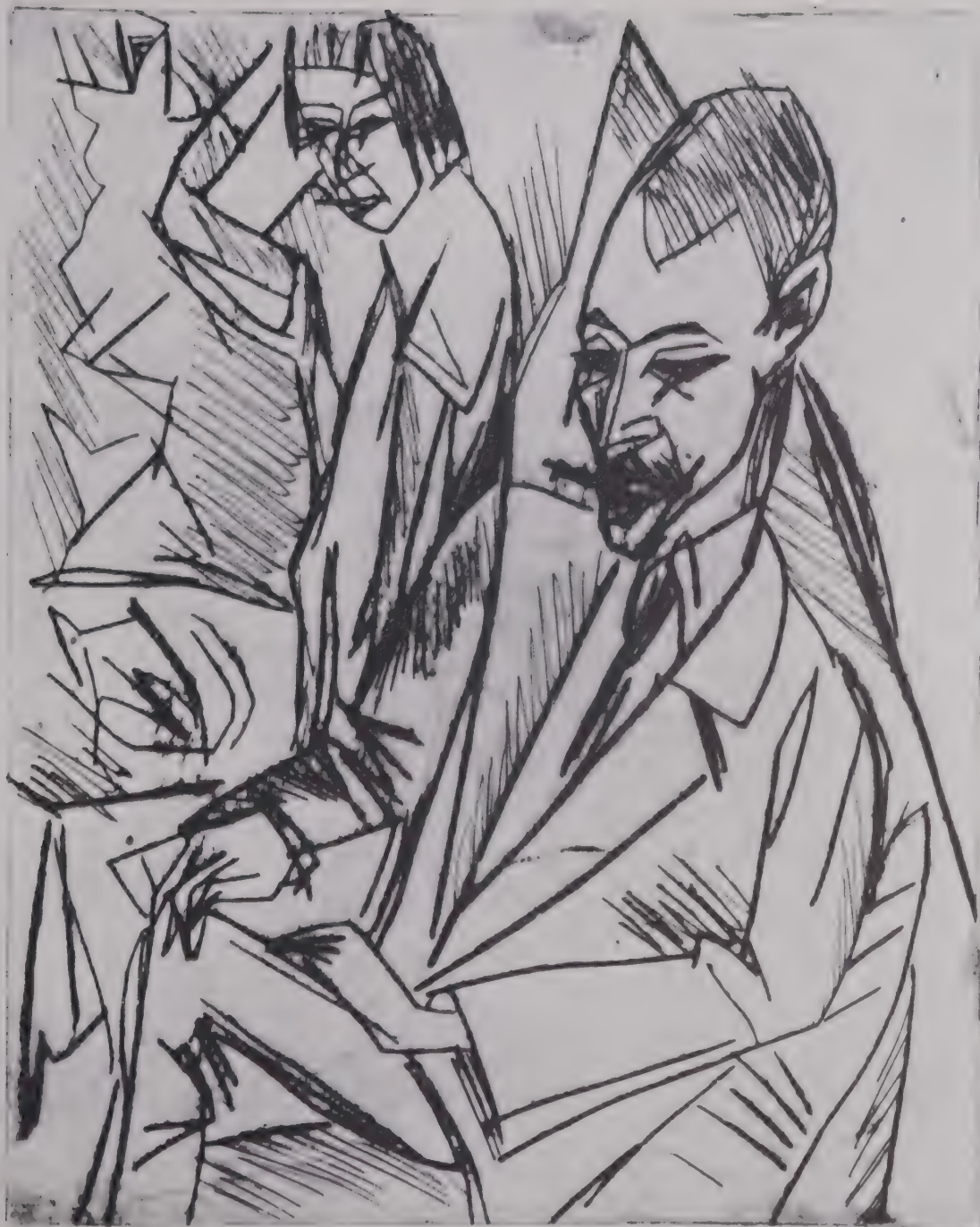
Once owned by the Botho-Graef Foundation in Jena, this rich, early impression, printed by the artist before the published edition, was probably included in the third one-man exhibition of Kirchner's work in Jena early in 1914.

Signed in graphite, l.r.: EL Kirchner; inscribed l.l.: Eigendruck; verso: stamp in purple ink: Kunstverein Jena; purple stamp: Botho-Graef Stiftung, Jena

Dube 169

Provenance: Botho-Graef Foundation, Jena; [Buchholz Gallery, New York]

¹See Louis de Marsalle (nom de plume of E.L. Kirchner), "Drawings by E.L. Kirchner" (1926), quoted in Miesel, pp. 22-24.



Ernst Ludwig Kirchner, 1880-1938
Sailboats near Fehmarn, 1914
woodcut on thick blotting paper
block: 41.7 x 40.4 cm; sheet: 55.2 x 44.3 cm
Gift of Curt Valentin 25:1949

Both *Sailboats at Fehmarn* and *Man and Woman by the Sea* were inspired by Kirchner's frequent sojourns to the island of Fehmarn off the northern coast of Germany on the Baltic Sea. Kirchner began to visit Fehmarn in the summer of 1908, alternating these trips with excursions to the Moritzburg Lakes outside of Dresden. After moving to Berlin in 1911, Fehmarn became his favorite retreat. At both locales, Kirchner and his Brücke colleagues, Heckel and Pechstein, studied and painted the figure in nature, away from the constraints of bourgeois society. They sought a rustic idyll that would place them in close communion with nature and simpler ways of life, similar to the experiences of Gauguin in Brittany or van Gogh in Arles. After the break-up of the Brücke in 1913, Kirchner continued to visit Fehmarn with his companion, Erna Schilling, and younger artists, like Hans Gewecke, who looked up to Kirchner as a teacher and mentor. About his summers on Fehmarn, Kirchner wrote: "I learned to depict the ultimate unity of man and nature and perfected what I had begun in Moritzburg...The forms became more severe and removed from natural form."¹

Sailboats at Fehmarn was created during or after Kirchner's final visit to Fehmarn in 1914, a trip cut short by the fact that the island was a strategic location to the Germans at the out-

break of the war on August 1, 1914.² It depicts two sailboats with several passengers cruising along the Fehmarn coast, indicated by an all-inclusive bowed line at the top of the image. One writer has remarked that the dominant compositional device used by Kirchner late in 1914 was the curved arch offset by sharp rhomboid or diamond shapes.³ In *Sailboats at Fehmarn*, Kirchner juxtaposes the "severe," angular shapes of the sails and masts to the bowed lines of the boats and the coastline to produce a jarring sense of visual counterpoint and formal syncopation.

The rhythm of the wood, left to define the negative areas of the print, provides an additional formal element to this complicated image. Woodcut was extremely important to Kirchner, the most prolific printmaker of all the Brücke artists. In the early days of the Brücke, he claimed to have revived the medium after seeing woodcuts by the German masters of the Middle Ages in the print room at Nuremberg.⁴ Kirchner became an experienced woodcutter and carved stools and sculptures to surround him in his "primitive" studio enclave. Sculptures, such as *Standing Nude* from 1913 (Figure 6) offered a three-dimensional perspective to the raw images he carved in the woodblocks. This impression of *Sailboats at Fehmarn* was printed on a thick piece of blotting paper. It was printed by Kirchner himself, as were all the artist's woodcuts, in order to achieve a greater sense of control and refinement through the final stages of creation.



Figure 6
Ernst Ludwig Kirchner, 1880-1938. *Standing Nude*, 1913. Wood; height: 65.9 cm. The Saint Louis Art Museum; Gift of Mr. and Mrs. Morton D. May 402:1955

Signed in graphite, l.r.: E L Kirchner 12; inscribed l.l.: Eigendruck

Dube 243a ii/iii

Provenance: [Buchholz Gallery, New York]

¹Reinhold Heller, *Brücke: German Expressionist Prints from the Granvil and Marcia Specks Collection* (Evanston: Northwestern University, 1988), p. 36.

²Even though Kirchner clearly dated this impression 1912, it is generally known to have been cut in 1914. Kirchner signed many of his prints and paintings years after they were created and often misdated them in an attempt to rewrite the chronology of his work to stress his importance in the emergence of modernism. For a discussion of this see Gordon, "Kirchner in Dresden," pp. 335-337.

³Gordon, *Ernst Ludwig Kirchner*, p. 100.

⁴"Chronik der Brücke," quoted in Miesel, p. 15.



Paul Klee, 1879-1940

Garden of Passion, 1913

published in *Expressionismus/Die Kunstwende*, 1918

etching on wove paper

plate: 9.2 x 14.4 cm; sheet: 24.8 x 33.8 cm

Gift of L. Guy Blackmer 114:1956

Garden of Passion depicts a lush garden scene, bursting with leaves, cliffs, hills, rocks, and wildly animated figures. Small groups of Gumby-like figures are virtually indistinguishable from gigantic leaves and rocks in this melée of hatchings, lines, and curves. The visual ambiguity and intricate linear scaffolding of *Garden of Passion* pay homage to the spatial innovations of Cubism, which the Swiss-born artist Paul Klee saw on a trip to Paris in 1912. Anxious to emerge from his artistic isolation, Klee met artists such as Picasso, Braque, and Delaunay who introduced him to new concepts of space and structure in the picture plane. Klee also joined the Munich-based artist's group Blaue Reiter, in 1912 where he came under the influence of Wassily Kandinsky's bold abstractions. Klee integrated these outside sources into his own personal idiom that was based on a strong calligraphic line and a heightened sense of fantasy and invention. The humorous, child-like rhythm between figures and nature in *Garden of Passion* is pure Paul Klee.

It has been suggested that *Garden of Passion* represents two garden scenes from the Bible: the expulsion from the Garden and Christ's agony in the Garden of Gethsemane.¹ Small haloes over some of the camouflaged figures seem to enforce this interpretation. *Garden of Passion* was conceived at a time when Klee was actively thinking about Biblical subjects in his work. In March of 1913 Klee was asked by Franz Marc to contribute to an illustrated edition of the Bible put out by the Blaue Reiter. Klee chose to illustrate the book of Psalms, and produced a number of prints intended for this book.² While *Garden of Passion* was not meant for this project, it does coincide in subject and style to several of the religious prints Klee executed during this period.

The fantastical world in this print springs directly from Klee's lively and fertile imagination. Unlike the Brücke artists, who

gleaned their subjects from everyday experience, Klee explored the pictorial possibilities of line and shape that exist behind visual reality. By combining these abstract elements, Klee created a visual entity that was subject to its own inner rules and logic, similar to the "small worlds" of Wassily Kandinsky. "Art does not reproduce the visible; rather, it makes visible," Klee wrote in 1920. "Today we reveal the reality that is behind visible things, thus expressing the belief that the visible world is merely an isolated case in relation to the universe and that there are many more other, latent realities."³ Klee shows us that this vibrant world of plant-like shapes and hidden figures does exist in its own pictorial universe, and that it is the individual artist's role to reveal these "latent realities" in the work of art.

This impression of *Garden of Passion* is one of 50 which appeared in the Sturm publication, *Expressionismus/Die Kunstwende* (Expressionism: The Turning Point of Art), in Berlin in 1918. It is a very good impression, but the poor quality paper shows the effect of shortages which occurred during the war in Germany.

Signed in graphite, l.r.: Klee; inscribed l.l.: Garten der Leidenschaft
Kornfeld 56e

Provenance: [Nierendorf Gallery, New York]; Mrs. John S. Harris, St. Louis;
L. Guy Blackmer, St. Louis

¹Marcel Franciscono, *Paul Klee, His Work and Thought* (Chicago: University of Chicago Press, 1991), p. 179.

²Franz Marc, of the Blaue Reiter conceived of this project which would have included illustrations by Marc, Kandinsky, Klee, Kubin, Heckel, and Kokoschka. The project was never completed due to the outbreak of war in August 1914. See Franciscono, p. 179.

³"Creative Credo" (1920), translated in Chipp, pp. 182, 185.



Paul Klee, 1879-1940

Tightrope Walker, 1923

plate 4 from *Die Kunst der Gegenwart*, 1923

color lithograph on laid paper

image: 44 x 26.8 cm; sheet: 51.9 x 38 cm

Gift of Mrs. Richard K. Weil, by exchange 101:1957

Paul Klee's little tightrope walker is one of the most endearing characters in all of Klee's oeuvre. The spindly man perches precariously upon a tenuous structure which seems to defy the laws of gravity and logic. A group of zigzag lines like an accordion suggest a ladder at the left, but the rest of the scaffolding lacks either utility or function.

The image of a tightrope walker was used in Klee's teachings at the Bauhaus as a symbol of balance and stability within the hermetic world of the picture. Klee taught alongside his Blaue Reiter colleague, Kandinsky, at the Bauhaus in Weimar in the 1920s. His detailed lessons were published in the *Pedagogical Sketchbook* in 1925, where Klee discussed the stability that must be maintained among all the graphic elements in a picture. Klee introduced the figure of a tightrope walker, whose function is to maintain the internal equilibrium of the image. In *Tightrope Walker*, the man tips his balancing rod to the left, counteracting the downward turn of diagonal lines in the scaffolding and the slanting white cross in the pink field behind him.

Tightrope Walker was created for the portfolio *Die Kunst der Gegenwart* (Art of Today), published by Reinhard Piper's Marées-Society in Munich in 1923. It was printed in the workshop at the Bauhaus along with some of the most important prints of the decade, including Kandinsky's *Small Worlds*. Klee completed 109 prints in his career, most produced for specific commissions in journals or portfolios. In his early years, Klee created mainly etchings, while lithography became dominant in his work after the war.

Woodcut was his least favorite medium and appeared only briefly in his work in 1912. Klee was not interested in printmaking as a particular artistic technique but more as a method of reproduction and a means of making money; he subsequently chose the process that most suited his commercial purposes.

Klee's Bauhaus prints are integrally related to his work in other media and to his personal ideologies of creation and genesis. Klee often recycled a favorite drawing to form the basis of a print, watercolor, or collage. In this case, Klee transferred a drawing of the tightrope walker and the scaffolding to the porous surface of the lithographic stone through a unique tracing process known as oil transfer. The "accidents" and oil smudges that resulted from the transfer process were left intact in the picture, thereby stressing the origin and creation of the image. In this way, Klee could emphasize the genesis and life of the print, over and above the product. Klee wrote in his "Creative Credo," "The work of art is above all a process of creation, it is never experienced as a mere product."¹

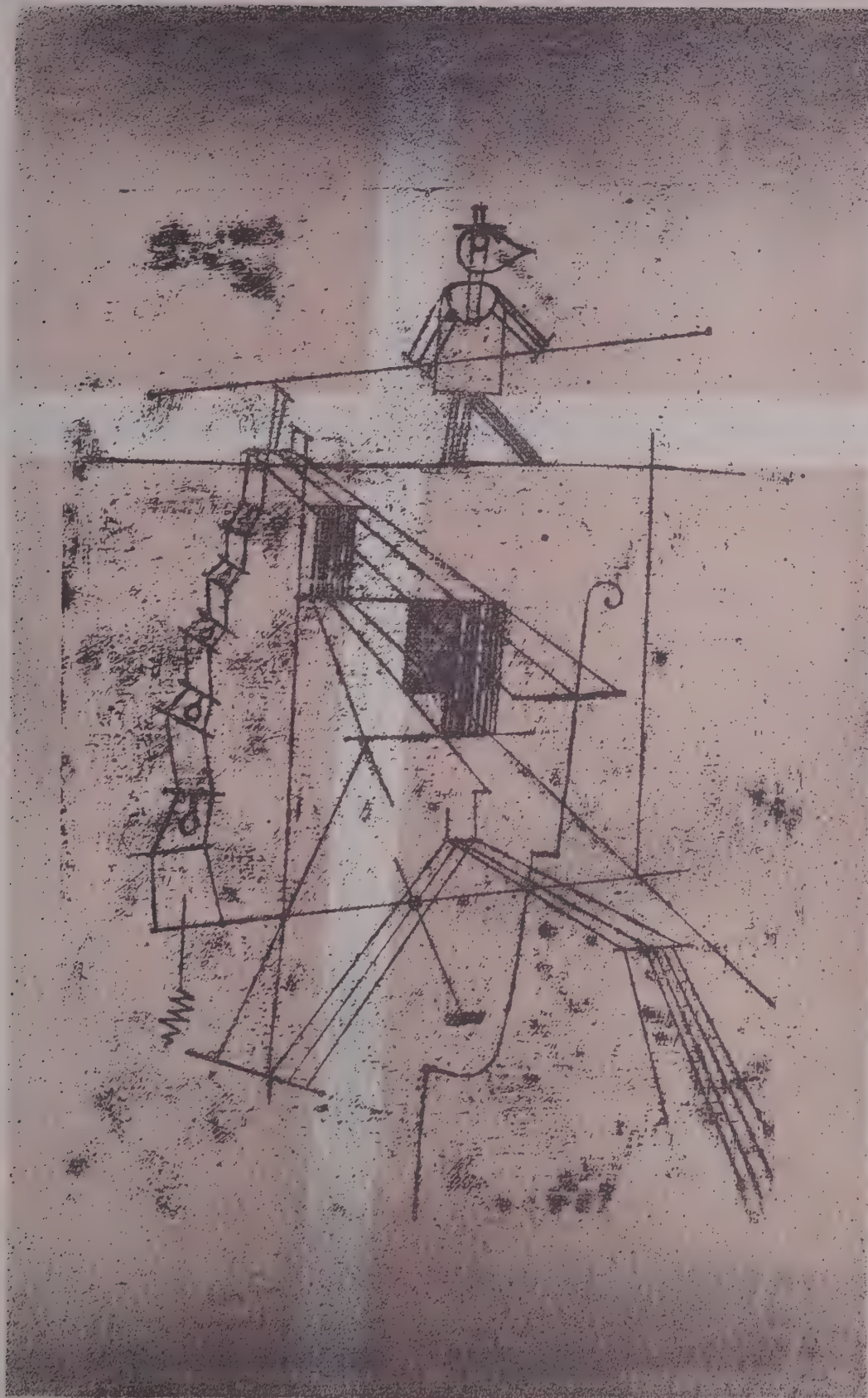
Watermark: BSB in a double circle

Signed in graphite l.r.: Klee; inscribed l.l.: 1923,138; l.r.: blindstamp of Marées-Gesellschaft, R. Piper & Co.

Kornfeld 95

Provenance: [Ernst Beyeler, Basel, Switzerland]

¹"Creative Credo," in Chipp, p. 185.



Käthe Kollwitz, 1867-1945

Whetting the Scythe, 1905

plate 3 in *Bauernkrieg*, 1908

etching and softground on copperplate paper

plate: 29.8 x 29.8 cm; sheet: 51.7 x 43.8 cm

Purchase 18:1941

Whetting the Scythe is one of Käthe Kollwitz's most powerful images. It is the third in a series of seven etchings entitled *Bauernkrieg* (The Peasant's War), based on the armed revolt of the German peasants against the tyranny of the landowners in 1522-25. Published at one of the highpoints of Kollwitz's early career in 1908, the series depicts the indignities leveled against the peasants, their uprising, revolt, and final defeat. While based on a historical event, Kollwitz does not illustrate any one moment of the uprising in these prints. In fact, she takes pains to present a timeless vision of revolt and injustice, where the perpetrators are absent and only the misery and despair of the people remain. The confrontational format and strength of these images express Kollwitz's concerns for the plight of the working classes in her own time, a subject which would occupy her throughout her entire life.

Kollwitz's interest in the proletariat derives in part from the hard-edged realism and naturalism of the nineteenth century. Artists such as Daumier, Millet, and van Gogh in France, and Leibl and Klinger in Germany, were part of the growing wave of artists who depicted the poor and down-trodden left in the wake of the Industrial Revolution. Like these artists, Kollwitz strove to ennoble the poor, whom she came to know in her husband's medical clinic in Berlin beginning in the 1890s. In her memoirs written in 1941, Kollwitz recalled her early attraction to this type of realism:

The real reason why I almost invariably chose scenes from the lives of the workers was that the motifs chosen from this ambience gave me simply and straightforwardly what I found beautiful...characters from bourgeois life held no interest for me at all...Only later, when, mainly through my husband, I discovered the hardship and tragedy of the life of the proletariat, when I got to know women who came to visit my husband and then saw me, did the fate of the proletariat in all its manifestations grip me with its full horror...I must stress yet again that originally pity and sympathy were very minor elements in my choice of scenes from working class life; I simply found them beautiful. As Zola or someone once said: 'The beautiful is the ugly.'¹

Whetting the Scythe expresses the sense of revolt and hatred which emanates from the suppressed proletariat. The woman appears as if blinded by fury and hatred, her monumental form forged out of the murky shadows around her. She sharpens a scythe, a farming tool which has been converted to a deadly weapon, against her hardened cheek. Her powerful hands and white, slit-like eyes reflect extraordinary strength and bestial ferocity. In a rejected proof for this plate, Kollwitz depicts the

full length of the woman's body with the scythe between her legs. By changing the composition to focus on the woman's head and the taut blade of the scythe, Kollwitz strengthens the emotional impact of the woman's crude preparations for war as well as the formal charge of the image.

Early in her career, Kollwitz committed herself to printmaking. Unlike every other artist discussed here, Kollwitz never did any paintings, preferring instead to work in a medium which would reach the most people in the most direct way. Virtually self-taught, Kollwitz began her career as an etcher, her technical bravura directly inspired by the German artist Max Klinger. Often regarded as the father of modern German printmaking,² Klinger's graphic cycles of social realist and fantastical themes elevated printmaking, and especially etching, to the level of legitimate artistic pursuit. Later, when Kollwitz abandoned etching for woodcut and lithography, she would still look back to Klinger as the "strongest influence of [my] youth."³

Kollwitz attacked the medium of etching in a thoroughly innovative way, integrating her techniques with the raw emotion of her subject matter. *Whetting the Scythe* went through several different states in which Kollwitz added layers of tonal textures taken from cloth, paper, or other more coarse materials. The regular lines of laid Ingres paper can be clearly seen in the lower left corner of the print. Some of these textures were actually transferred onto the soft-ground surface of the plate through photomechanical means, a daring move combining original and reproductive printing techniques. The complex layering of different tones and textures creates a coarse surface which is consistent with the brutality of the image. Elizabeth Prelinger remarks that "by deliberately seeking a gritty and corroded effect on the surface of the plates, [Kollwitz] shaped the viewer's apprehension of the scene, removing the possibility of aestheticizing the event..."⁴ Kollwitz overpowers us with a savage brutality reflected in both subject and medium.

Signed in graphite, l.l.: Käthe Kollwitz; printed l.r.: Druck von O. Felsing. Berlin S.W.

Klipstein 90 ix/xii

Provenance: [Willard Hougland, Kansas City]

¹Quoted in Carey and Griffiths, p. 15

²Klinger's pivotal place in the renewal of printmaking is discussed in Elizabeth Prelinger, *Käthe Kollwitz* (Washington: National Gallery of Art in conjunction with Yale University Press, 1992), pp. 14-16.

³Prelinger, p. 83, note #8.

⁴Prelinger, p. 25.



Franz Marc, 1880-1916

Riding School (after Ridinger), 1913

woodcut on thin Japan paper

block: 26.9 x 29.7 cm; sheet: 35.6 x 38.8 cm

Purchase: Funds given by the Children's Art Bazaar 478:1979

Riding School was created along with a group of other works with apocalyptic themes by Franz Marc in 1913, a year before the start of World War I. While Marc could not have predicted the catastrophic war that would erupt in August 1914, his work does reflect the contemporary feeling that society was at a turning point, that somehow the old, materialistic world needed to be transformed into a new, better world. Marc and Wassily Kandinsky, co-founders of the Blaue Reiter, believed the world was on the brink of a great spiritual epoch, where art would be based on inner necessity and truth would reign supreme. Kandinsky's colorful abstractions and Marc's pictures of animals and nature were the "signal fires" of this new spiritual era, illuminating the path by which others could follow. They chose the image of a horse and rider to express the militant charge into the coming epoch: a rider who, like Saint George, would fight the evil dragon or, like the four horsemen of the Apocalypse, ride out at the Last Judgment to cleanse the world of evil and corruption.

Riding School expresses just such an apocalyptic event. The horses break forth into a world rocked by a cataclysmic explosion of immense proportions. The central horse and rider rear to the side in a pose of arrested movement. Two other horses appear in the picture, one breaks behind the mounted horse, the other charges into the picture from the right, its features distorted in a wild cry of terror. In the lower right, an animal flings back its neck in a primal scream, a pose reminiscent of the dying deer in Marc's painting, *The Fate of the Animals*, also from 1913. The influence of the art of the Italian Futurists is felt in the pointed rays and billowing energy fields which electrify the air, suggesting sound, light, and movement.

This vision of chaos in *Riding School* is at odds with the title and source of the image. The horse and rider are modelled

after the middle figure in an eighteenth-century print by Johann Elias Ridinger, a German painter and printmaker, who specialized in painting animals, especially horses. Ridinger's engraving appeared in a series published in 1722 entitled *The New Art of Riding*, a gentleman's guide to horsemanship. It depicts the perfect pose and gait of a trotting horse.¹ Marc's snorting, wild horses are totally at odds with Ridinger's image of equestrian grace. To even suggest a "riding school" seems ludicrous for, if anything, there is a complete lack of control or instruction in this hellish vision. Rather than being the master, the rider is clearly inferior to the power and unbridled nature of the horse, which reacts violently and instinctively to the cosmic burst.

Marc completed only 46 prints in his lifetime, a life cut short by his death in the Battle of Verdun in 1916. Most of the woodcuts done between 1912 and 1915 were produced for Herwarth Walden's periodical, *Der Sturm*, one of the leading modern periodicals in Berlin during the 1910s. Although *Riding School* was not published in Walden's journal, it does express the stylistic and visionary goals of this avant-garde circle of artists and writers.

Signed in image, l.l.: M; verso, signed in graphite by the artist's wife, l.l.: Maria Marc; stamped in purple ink: Handdruck vom Originalholzstock bestätigt

Lankheit 839

Provenance: [Alice Adam Ltd., Chicago]

¹Klaus Lankheit, *Franz Marc: Katalog der Werke* (Cologne: Verlag M. DuMont Schauberg, 1970), no. 839; and G.A.W. Thienemann, *Johann Elias Ridinger* (Leipzig: Rudolph Weigel, 1856), no. 608.



Robert Michel, 1897-1983

MEZ (Central European Time), 1919-20

woodcut on Japan paper

block: 46.1 x 37.6 cm; sheet: 55.3 x 45.4 cm

Purchase: Mr. and Mrs. Julian I. Edison Purchase Fund 5:1988

Speed, motion, and driving force characterize this dynamic woodcut by Robert Michel. Produced in Weimar during one of the most important periods of post-World War I reconstruction, *MEZ (Central European Time)* symbolizes the dawning of a new era based on technology and mechanical progress. In 1919-20 Weimar stood under the scrutinizing eye of the whole world, becoming the capital of a new federal state known as the Weimar Republic. Michel memorialized this politically significant moment in German history in this print, one of a series of four large woodcuts which embodies the hope and promise of the new age. By inscribing the print with the words "MEZ 1919-20 WEIMAR," Michel fixes the image within its historical moment, detailing both the year and place of Germany's birth as a republic. He even specifies the time zone: MEZ is the German acronym for "Mitteleuropäische Zeit," which translates as "Central European Time," the time zone governing Weimar and the whole of central Europe.

With its intricate mechanics *MEZ (Central European Time)* suggests a well-greased and efficient clockwork which speeds the world into the future. Gears, cogs, sprockets, and wheels rotate vertiginously in this abstracted image inspired by the dynamism of Futurism. Like many artists of the time, including Franz Marc and Conrad Felixmüller, Michel believed that art could lead the way in establishing a new world order. While Marc saw redemption in the world of nature and animals, and Felixmüller, in the socialist revolution, Michel regarded technology as the savior of society, the potent force behind progress and democracy in modern times.

Technology had fascinated Michel ever since his early days as a pilot in the German Air Force. When his plane was shot down in 1916, he was sent to Weimar to recuperate. He enrolled in the Grand-Ducal Academy of Fine Art, where he began to produce mechanically conceived collages and constructions out of discarded and unconventional materials. Michel watched the formation of the Bauhaus in Weimar in 1919 with interest but fundamentally disagreed with its principles. He believed Walter Gropius, the creator of the Bauhaus, was "blind to the times" when he advocated medieval guilds, crafts, and mysticism over the technology, speed, and sophistication of the modern age.¹

Michel's interest in art and technology extended even to the conception and production of *MEZ (Central European Time)*. In an essay from 1966-67, Michel points out that the MEZ project was not conceived merely to produce woodcuts.² His primary concern was to construct forms or models which could be used to create a wide number of products with endless possibilities for variety. Using construction techniques similar to those used in factories and casting plants, Michel created wood matrices out of limewood and other materials. He imagined using these forms as models for printing, embossing, even casting, similar to the way industrial parts were produced at the time. While we are only aware of two series of prints produced from the MEZ models (the other set inverts the tonal values by printing with white ink on black paper), the concept that these mechanically produced wood forms could be used to create an endless stream of art objects reinforced the bond between art and technology.

Inscribed in black ink, l.r.: "MEZ 1919/20" WEIMAR; signed with monogram in red ink: RMI; in black ink: 4

Hannover catalog, 1988, no. 28d

Provenance: [Sotheby's, New York, February 26, 27, 1988, no. 259]

¹The mysticism referred to the teachings of Johannes Itten, one of the principal instructors at the school.

²Robert Michel, "MEZ, mitteleuropäische Zeit 1919/20 in Weimar" (1966-67) in *Robert Michel 1897-1983* (Hannover: Sprengel Museum, 1988), p. 50. I thank Professor Karl Bethke for his help in translating and interpreting this intentionally cryptic essay.



Gabriele Münter, 1877-1962

Portrait of Mme. Vernot with Aurelie, 1906

color linoleum cut on laid paper

block: 22.7 x 17.8 cm; sheet: 24.2 x 18.7 cm

Bequest of Richard Brumbaugh 138:1989

Gabriele Münter's talents of drawing and observation are apparent in this luminous linoleum cut from 1906. *Portrait of Mme. Vernot with Aurelie* was created in Sevrès, a suburb of Paris, where Münter lived from 1906 to 1907 with her teacher and companion, Wassily Kandinsky. During that year she produced a small group of graphic portraits of two families, the Vernots and the Roberts, with whom she became acquainted. Münter had a particular fondness for portraiture and was adept at capturing a likeness. In this print, Münter presents a portrait of Madame Vernot, a handsome, well-to-do woman. Behind her to the left, her maid Aurelie works over a stove in a kitchen. It is not certain whether this domestic scene is real or a vision which the mistress of the house has conjured up out of her own imagination. Placing the environment or the object of the sitter's attention in the background of a portrait was common practice, offering a greater insight into the personality of the sitter. Whether real or imagined, Aurelie's domestic realm falls squarely under the watchful eye of Madame Vernot.

During her year in Paris, Münter began to experiment with broader planes, bolder contours, and more simplified compositions—all three characteristics of relief printmaking. Münter had created a few woodcuts while a student at the Phalanx School in Munich in 1902 and 1903, but didn't feel it was a serious pursuit.¹ Here she clashed with Kandinsky, who was producing vivid color woodcuts based on the Japanese technique of using watercolor pigments and a reduced number of color blocks. Upon her arrival in Paris, Münter began to take an interest in the color printing techniques of French artists such as Edouard Vuillard and Pierre Bonnard, and the woodcuts of Felix Vallotton and Münter's teacher, Theophile Steinlen. The revival of woodcut offered Münter the opportunity to experiment with bold forms and new color techniques.

Münter chose to create her relief prints in linoleum rather than wood, a more flexible medium. Linoleum offered the same broad planes as wood but without any of the rough grain or brittleness. She employs a light, impressionistic palette in *Portrait of Mme. Vernot with Aurelie*; two shades of green water-based inks blend together to form a hazy atmosphere. Fourteen other impressions were made of this image, each with a different combination of saturated colors.² Münter's experiments with light, luminous colors prefigure her interest in Bavarian glass paintings upon her return to Munich in 1908 and the central role of color for the artists in the Blaue Reiter, of which Münter was a founding member.

In this print the white of the paper acts as a third color, suggesting volume in Madame Vernot's face and scarf and depth in the distant scene of the kitchen. In this way, Münter creates the look of a chiaroscuro woodcut, a technique invented in the sixteenth-century to make a woodcut resemble the delicacy and tonal variation of a wash drawing. Unlike the Brücke artists, who emphasized the primitive associations of relief printmaking, Münter revels in the naturalistic aspects of a characteristically rigid and rough medium.

Signed in graphite, l.r.: Münter; monogram, l.r. in block; verso, stamped in brown ink, l.c.: Nachlass Gabriele Münter

Helms 8

Provenance: Richard Brumbaugh, St. Louis

¹Letter from Kandinsky to Münter, August 10, 1904, quoted in Hans Roethel, *Kandinsky: Das graphische Werk* (Cologne: Verlag M. DuMont Schauberg, 1970), p. XXIV.

²Sabine Helms, *Gabriele Münter: Das druckgraphische Werk* (Munich: Städtische Galerie im Lenbachhaus, 1967), no. 8.



Emil Nolde, 1867-1956

Ada, 1906

woodcut on thick oatmeal paper

block: 29.3 x 22.5 cm; sheet: 35.4 x 28.3 cm

Purchase: Purchase and funds given by the Print and Drawing Society 479:1979

Emil Nolde's portrait of his wife, Ada, is a stunning example of early Brücke printmaking. One of 33 woodcuts Nolde created in 1906, *Ada* was produced during the final weeks of December, after a burst of activity during the fall.¹ Shortly after the Noldes' marriage in 1902, Ada, a young Danish actress and variety-singer, became ill and had to be hospitalized. Her fragile health prompted trips to Italy and Switzerland, where she was admitted to a sanatorium in 1905. In his autobiography, Nolde recalled how depressed Ada became during these years. "She felt as if the years of her most precious youth were slipping away in illness. When it was the most bleak, I tried to hang up several pieces of my artwork, woodcuts or watercolors, over her bed. Then she became happy again,...especially when they were newly created artworks."² This portrait, along with a similar woodcut of himself, was probably made to bolster the spirits of his ailing wife during the holiday season.

Ada is characterized by a virtuosic handling of the woodcutter's knife and a sensitivity to the unique nature of the wood. Nolde's early experience as a furniture maker and carver in the 1880s provided much of the skill he needed to cut strong and confident lines in the unwieldy wood. The dramatic contrasts of light and shadow and the flat ambiguous spaces recall the early Jugendstil influences on the Brücke artists. Nolde goes one step further by breaking up the white areas with hatch marks, calling attention to the brittle, rough quality of the wood. In turn, this web of lines creates half-tones which model the face and give the work a more naturalistic effect. One of only eight known examples of this image, this impression is printed on a spotted oatmeal paper which lessens the contrasts and heightens the warm, earthy tones of the portrait. With the eye of a painter, Nolde brings together many painterly effects to produce a sensitive and loving portrait.

Nolde created *Ada* during his brief membership in the Brücke which lasted only a year and a half from 1906 to 1907. During this period, he formed a strong alliance with the other artists in

developing new forms and techniques of printmaking. In the "Chronicle of the Brücke" from 1913, Ernst Ludwig Kirchner recalled how Nolde had "enriched our exhibitions with his interesting etching technique and learned how we worked with the woodcut."³ Nolde's earliest knowledge of Brücke prints most likely occurred when he received the invitation from Karl Schmidt-Rottluff to join the group in February of 1906. The letter of invitation arrived wrapped in a portfolio of early prints and drawings by the Brücke artists.⁴ Schmidt-Rottluff, who became a close friend of the artist and his wife, continued to discuss printmaking with Nolde and even helped him locate and purchase a hand press with which to print his woodcuts himself. By the fall of 1906, the woodcut had become an important medium for the Brücke artists in their search for a modern, expressive visual language.

Signed and dated in graphite, l.r.: Emil Nolde 06

Schiefler-Mosel 17 iv/iv

Provenance: [Alice Adam, Ltd, Chicago]

¹The approximate date of the print is determined by the date of one of the tri proofs: December 14, 1906. See Gustav Schiefler and Christian Mosel, *Emil Nolde: Das Graphische Werk* (Cologne: DuMont Schauberg, 1966), no. 17.

²Emil Nolde, *Jahre der Kämpfe* (Berlin: Rembrandt Verlag, 1934), p. 72.

³Quoted in Miesel, p. 16.

⁴Nolde, p. 91.



Emil Nolde, 1867-1956

Large, Dark Steamer, 1910

etching and tonal etching on thin, laid paper

plate: 30.2 x 40.7 cm; sheet: 47.3 x 57.4 cm

Purchase: Tax Funds and Funds donated by Miss Martha I. Love,
Joseph Pulitzer, Jr., and T. Randolph Potter 33:1975

In 1910, Nolde spent three intensive weeks in the harbor city of Hamburg, observing and sketching the bustling life of the docks and bridges, steamers and ship captains. He was fresh from his biggest success to date, an exhibition of his paintings at the Commeter Gallery in Hamburg, which opened in early February. Nolde and his wife Ada attended the opening, but when Ada returned to Berlin a few days later, Nolde remained in Hamburg, determined to capture the sights, sounds, and smells of Germany's most important harbor. He rented a room in a local hangout right on the harbor which attracted many seafaring people. Nolde's confidence and enthusiasm were high, and he was financially secure, owing to the sale of many of his paintings in the first few days of the exhibition. He submerged himself in the life of the harbor, refusing to see or speak to any of his friends until he had produced a body of work: four woodcuts, nineteen etchings, numerous drawings, and several paintings.

Large, Dark Steamer is one of the etchings made during these frenzied weeks in Hamburg. It depicts a shadowy ship silhouetted against a stormy sky and lashed by rain, wind, and waves. Nolde achieves a remarkable sense of darkness and turbulence in this print through a process of tonal etching that Schiefler likened to aquatint. Aquatint had been employed by print-makers since the nineteenth century to produce shadowy, atmospheric conditions beneath the more rigid line etchings. Unlike aquatint, which produces a uniform or consistent tone, Nolde's technique of tonal etching created a variety of textures and effects consistent with the experimental, expressive attitude of the period. Applied with a palette knife, brush, or even his fingers, Nolde manipulated the etching ground to achieve a complex layering of streaky, grainy, and cloudy effects. In *Large, Dark Steamer*, this creates the forceful impression of a turbulent sea and obscure, raging sky. Nolde intentionally used iron plates that were scarred from previous use to add an element of the incidental or accidental to his prints. He also made use of the white of the paper in this print to suggest the foam and spray of the rushing waves.

Nolde wrote at length in his autobiography about his experience sketching the harbor scenes directly on the plates and etching these plates in his small, dark hotel room: "I went travelling on the boats which were full of people. I sat on the landing-stage while things were busy, working all the time, and in the evening I laid the plates into the biting acid—three hours was the necessary time. I slept heavily, as if rooted to my bed, and awoke at exactly the right moment, inspected the plate and rinsed it. It was good. Another quarter of an hour and it would have been eaten through, ruined."¹ Since he didn't have a proofing press, Nolde had to wait until he visited a printer before seeing the results of his etchings on paper. As Nolde summarized: "The etchings that resulted had noise and rage, activity, smoke and life, but also a little sun."

Signed in graphite, l.r.: Emil Nolde; inscribed l.c.: Dampfer (gr. dünnel)

Schiefler-Mosel 135

Provenance: [Margo Pollins Schab, New York]

¹Nolde, p. 99.



Emil Nolde, 1867-1956

Female Head I, 1912

woodcut on Japan paper

block: 30.3 x 23.2 cm; sheet: 36.1 x 27.7 cm

Purchase: The Sidney S. and Sadie Cohen Print Purchase Fund 109:1987

Female Head I is a raw, rough image influenced by Nolde's discovery of so-called "primitive" art. Like other artists of the time, including Picasso and Derain in Paris, and Kirchner and Heckel in Dresden, Nolde viewed the indigenous artifacts of newly colonized lands in Africa, the South Seas, and the Americas as source material for his own art. In 1911, Nolde began to visit the ethnographic museum in Berlin where he sketched figurines and masks for his enigmatic still-life paintings. A year later he began to write an abstract for a book entitled "Artistic Expression of Primitive Peoples" and prepare for a trip to Russia, China, and the South Sea Islands.

Nolde felt that tribal art had a "primeval vitality, the intensive, often grotesque expression of energy and life in its most elemental form." He also discovered a respect for the natural qualities of the medium, be it wood, stone, or clay, and a direct and honest form of expression. "The products of primitive people are created with actual material in their hands, between their fingers," Nolde wrote in the abstract. "Their motivation is their pleasure and love of creating."¹ This confirmed ideas Nolde had already formed in 1906 when he wrote: "I want my work to grow out of the material, just as in nature a plant grows out of a soil corresponding to its character."²

Female Head I seems, indeed, to emerge from the natural language of the wood. The image appears to be chiselled or hewn from the raw surface; the angular, sharp features take on the characteristics of the splintered wood grain. In this superb impression of the first state, Nolde emphasizes the large, craggy knot in the wood, wiping the ink to bring out its most elemental and brutal qualities.³ From the choosing and cutting of the woodblock, to the application of oil-drenched black ink, to the printing on his own press, every activity in the making of the print was produced by the artist's own hands.

Unlike Nolde's earlier woodcut, *Ada*, which depicts a specific individual, *Female Head I* presents a generalized image of a person marked by strong ethnic characteristics. By representing this head as if emerging from the woodblock, Nolde suggests that the character of a people is shaped or molded by its surroundings, the elemental forces in its own world.

Signed in graphite, l.r.: Emil Nolde; inscribed l.l.: I.3

Schiefler-Mosel 114 i/ii

Provenance: [Sotheby's, New York, May 13, 14, 15, 1987, no. 463]; [R.E. Lewis Inc., San Rafael, California]

¹Both quotations from Miesel, p. 35

²Quoted in Schiefler-Mosel, p. 8.

³In the second state, Nolde would soften some of the most pointed features such as the chin, nose, and eyelash.



Emil Nolde, 1867-1956

Marionettes, 1913

lithograph in five colors on Japan paper

image: 45.5 x 55.5; sheet: 60.7 x 70.4 cm

Purchase 46:1947

Along with portraits and landscapes, fantasy and caricature form the backbone of Nolde's art. As a drawing teacher in Switzerland in the 1890s, Nolde created postcards of mountains transformed into laughing giants or trolls. His first successful group of etchings, the *Fantasies* from 1905, offered a glimpse into a mysterious world filled with ghoulish creatures and strange scenarios. Masks appear to speak, people fly, and marionettes, such as the ones in this print, come alive in a Pinocchio-like narrative. For Nolde, this fantastical world reminded him of the fairy tales from his north German heritage and homeland.

Marionettes is one of a group of color lithographs completed in 1913. In eight intensive weeks in a printing shop near his home in Schleswig-Holstein, Nolde mastered the art of color lithography, a medium that had been shunned by German artists because of its associations with commercial reproduction and posters. Few artists had such freedom to experiment unencumbered in a professional printing shop.

I had an absolutely free hand to fulfill whatever my heart desired. Color formulas were written, colors were ground, and I constantly stood there, drawing, biting with acid, grinding down, mixing, weighing choices, changing from one color to another color, and pulling these great prints from the press, almost every one in the most varied nuances and states. It was a pleasure and the joy was great as I could carry away all the rolled-up impressions.¹

Nolde's enthusiasm was enhanced by his recent conversion to working directly on the lithographic stone. In his earlier lithographs from 1907, Nolde had created his drawings on transfer paper, a specially coated paper used to transfer the artist's drawing onto the stone by the printer. By 1911, Nolde started to make his drawings directly on the hard, porous stones with liq-

uid tusche and lithographic crayon. This change in process came partly in response to comments by his cataloguer and patron, Gustav Schiefler, but also because of his own convictions regarding the importance of working directly with the medium.

Marionettes is a striking example of Nolde's innovative response to color printing. In this impression, the eleventh in an edition of eighteen, Nolde uses five colors—green, blue-black, yellow, cream, and tan—while other impressions have a different combination of colors, or only four colors.² The colors are printed from four stones, with two colors, the tan and the blue-black, originating on the same stone. Rather than printing the image as a black outline with color as a highlight in the traditional way, Nolde allows each color to define a separate part of the design: the green is the large, animated puppet, the blue-black defines the pensive marionette in the foreground. The cream color is used as a background shade, marking out the exact size and shape of the lithographic stone. In this way, Nolde makes color, rather than line, the main component of the image.

Signed in graphite, l.r.: Emil Nolde; inscribed l.l.: Aufl. Nr. 11; l.c.: Hampelmänner; verso: blue stamp, l.l.: Made in Germany; in graphite: Leihgabe Folkwang

Schiefler-Mosel 55

Provenance: [Buchholz Gallery, New York]

¹Nolde, p.61, translated in Heller, p. 184.

²The existence of a fifth color, the light brown used in the puppet strings, was overlooked by Schiefler and Mosel who recorded only four colors for this image. These brown lines, which are gray in two impressions at the Nolde Foundation, in Seebüll, Germany, appear to have been printed on the same stone as the blue-black figure in the foreground.



Max Pechstein, 1881-1955

Half-Length Female Nude, 1909

lithograph on Japan paper

image: 42 x 17.3 cm; sheet: 58.3 x 42.7 cm

Purchase: The Sidney and Sadie Cohen Foundation, Inc. 152:1965

Brücke artists considered the nude as the foundation of all visual art.¹ The founders of the group came together in Kirchner's studio to study and draw the natural poses and spontaneous gestures of their nude models much in the same way Degas portrayed the movements of bathers or ballerinas. Often the models were friends, girlfriends, or even the artists themselves, as they frolicked in a bohemian reverie that merged art with life. When Max Pechstein joined the Brücke late in 1906, he shared their belief that art should originate in direct experience and that the human figure was the well-spring of all artistic creation.

Half-Length Female Nude is a free-form, sensuous, highly evocative lithograph created in Berlin during the early winter months of 1909. Pechstein had recently returned to Germany from a year of travelling in Italy and Paris, where he saw the work of the French Fauvist artists, including Van Dongen, Derain, and Henri Matisse.² He was greatly influenced by the work of Matisse, whose spontaneity and lyricism appealed to Pechstein's stylistic inclination towards more flowing, naturalistic forms. Matisse also felt strongly about the nude, stating that it was "through [the human figure] that I best succeed in expressing the nearly religious feeling that I have towards life."³ Pechstein was able to introduce Kirchner to the Frenchman's "wild" forms and sensuous nudes through an exhibition of Matisse's



Figure 7

Henri Matisse, 1869-1954. *Seated Nude in the Three-Quarter's View*, 1906. Woodcut on laid paper; 45.5 x 28.7 cm. The Saint Louis Art Museum; Purchase: The Sidney and Sadie Cohen Foundation, Inc. Print Purchase Fund 26:1967

paintings and sculpture mounted in Berlin in January of 1909 shortly before this lithograph was created.⁴

In *Half-Length Female Nude*, Pechstein combines the formal influences of Matisse with the technical experimentation characteristic of the Brücke artists. Like Matisse's 1906 woodcut, *Seated Nude in Three-Quarter's View* (Figure 7), Pechstein stresses the lyrical, decorative patterning of line, the thick, serpentine contours that seem to breathe life into the figures. Pechstein's interest in the exotic lends a strange androgyny to this figure; the heavy eyebrows, full lips, and strong jaw are quite masculine for a female nude.

Pechstein considered the lithographs done in Berlin in the winter of 1908-09, including this image, to be his best, primarily due to the degree of intensity and experimentation with which he attacked the stone. "Without any other preparation, I hurled myself with my chalk at the stone, in order then to achieve by means of glazing and etching a lithograph which would not rely solely on the surface. Then, without a press, the prints were pulled by hand."⁵ Pechstein printed only about five, at the most ten, impressions of each print before he ground off the greasy image to begin again.⁶ The flaws and imperfections of the stone—its rough, uneven, porous surface, its unusual shape, and the chips and cracks around the edges—are emphasized by the artist and used for their expressive qualities. Pechstein even severed parts of the figure to fit into the narrow confines of the awkwardly shaped stone. While Matisse creates a clear, crisp image more reminiscent of a brush drawing than a woodcut, Pechstein revels in the language of lithography. The most successful Brücke prints are those that make use of this medium to attain a raw, primeval brutality.

Signed in graphite, l.r.: M Pechstein 09; inscribed l.l.: 3.

Fechter 67; Krüger L74

Provenance: [Allan Frumkin Gallery, Chicago]

¹See Kirchner's "Chronicle of the Brücke" (1913), in Miesel, p. 15.

²It has not been definitely ascertained what he saw or where he saw Matisse's work in Paris in 1908, but it is generally assumed that Pechstein would have been introduced to his work either through an exhibition or through mutual contacts.

³Henri Matisse, "Notes of a Painter" (1908), quoted in Chipp, p. 135.

⁴We know that both Pechstein and Kirchner saw this exhibition through a postcard Kirchner sent to Heckel, January 12, 1909, on which Pechstein added the note: "Matisse in parts quite wild." See Heller, p. 128, note #1.

⁵Pechstein in *Das Graphische Jahr* (1921), quoted in Heller, p. 18.

⁶Our impression is inscribed with the number "3" by the artist. See Carey and Griffiths, p. 131.



Max Pechstein, 1881-1955

Self-Portrait with a Pipe [Smoker], 1921

from *Die Schaffenden*, 1924

woodcut on Japan paper

block: 34.2 x 28.2 cm; sheet: 41.4 x 31.2 cm

Gift of Dr. Eugene Spector 37:1981

Self-Portrait with a Pipe from 1921 depicts the artist as a self-absorbed visionary at the height of his popularity. Pechstein had emerged as the most successful artist of the Brücke with three monographs and scores of exhibitions by 1921. Since 1912, the year he had been expelled from the Brücke for exhibiting with other organizations, Pechstein had been singled out by critics as "without question the most mature and important" of the group's artists.¹ Pechstein's popularity with the "establishment" led to his appointment to the Prussian Academy and a position as Professor of Fine Arts at the Berlin Academy in 1922, even after he had co-founded the revolutionary November Group in 1918 and had written impassioned socialist manifestos in the years immediately after the war.

Pechstein's success had much to do with the mainstream acceptance of Expressionism after 1918.² Before the war, avant-garde artists had been seen as outsiders, challenging the accepted morals and values of Wilhelmine society. Appreciated only by a smattering of collectors and critics, the Brücke artists had been able to experiment with their own visions of art, creating personal and passionate works such as Pechstein's *Half-Length Female Nude* and Kirchner's *Man and Woman by the Sea*. By the end of the war, however, Expressionism came to be seen as a spiritual escape from the horrors of the war, and collectors and publishers began to capitalize on the supposedly visionary sentiments of the avant-garde. The result was a type of "Expressionist mannerism," a stylized, somewhat bourgeois version of the original, where "its former ecstasy became a gesture and its passion a sensation."³ Pechstein recognized the devaluation of Expressionism through mass commercialization and a surfeit of new devotees, but continued to strive for individuality and excellence within its vocabulary.

In *Self-Portrait with a Pipe*, Pechstein uses the language of Expressionism in a bold, stylized way. The stark contrasts of black and white, light and shadow, are perfectly balanced and skillfully rendered in this self-portrait. Pechstein achieves a rich velvety tone in the flat, black planes and the closely incised, regular patterned background. The harsh angularity of the image is softened by the rings of smoke which waft over the artist's cheek. Tiny splinters of wood at the eyelashes and lips and more chiselled lines in the cheeks and forehead refer back

to the woodcut medium, as does the hole in the wood, which fits comfortably into the artist's high forehead. Pechstein's interest in the medium had not waned—he still refers to the "woodiness" of the block—yet instead of the medium controlling the fate of the image as in *Half-Length Female Nude*, the wood appears to be wholly subservient to the will of the artist. *Self-Portrait with a Pipe* appeared in 1924 in *Die Schaffenden* (The Creators), a periodical devoted exclusively to original prints.

Signed in graphite, l.r.: HMPechstein

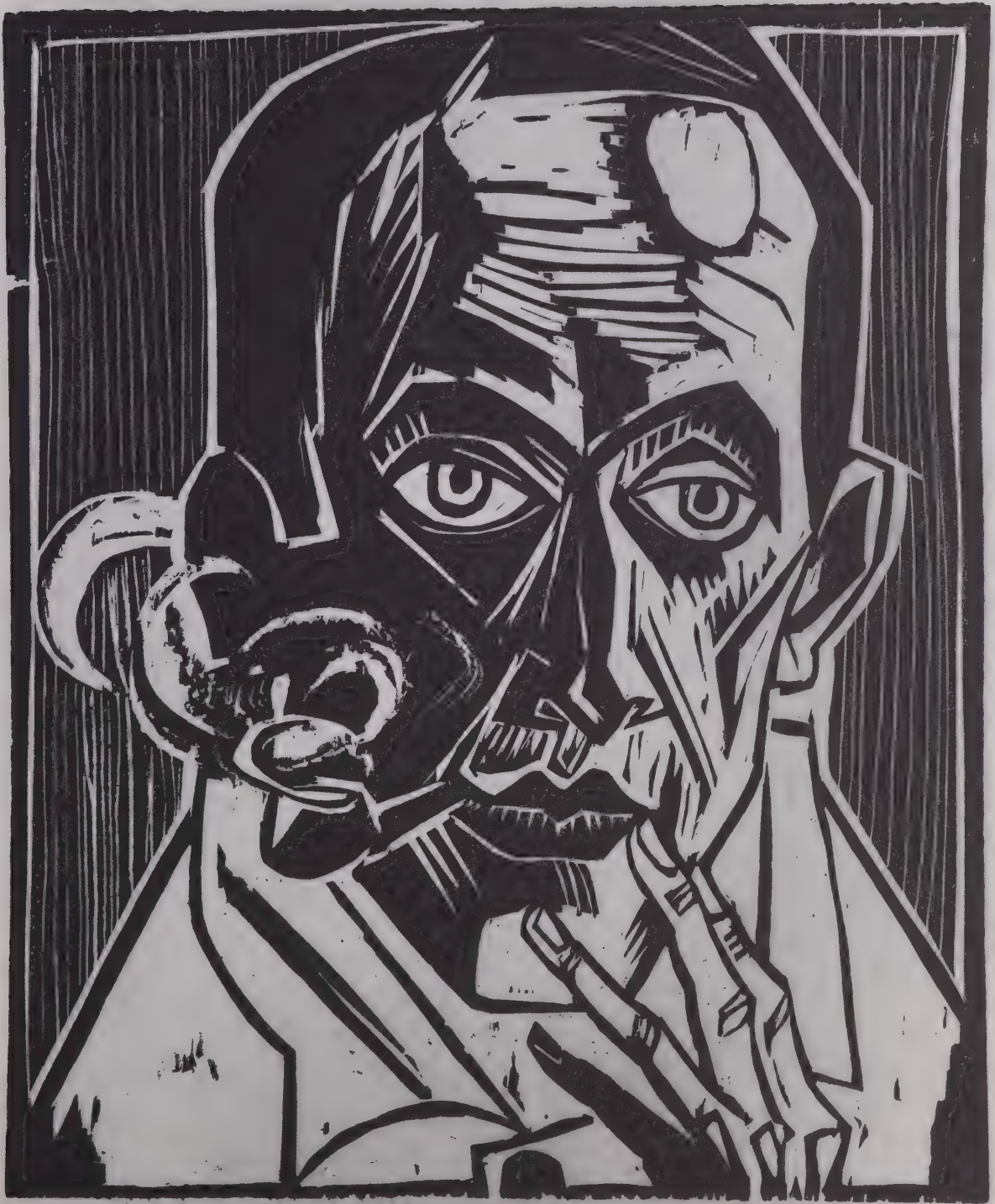
Krüger H250; not in Fechter

Provenance: Dr. Eugene Spector, St. Louis

¹Kurt Glaser, exhibition review in "Die Kunst für Alle" (1912) quoted in *Max Pechstein* (Kaiserslautern: Pfalzgalerie, 1982), p. 11.

²For a discussion of this, see Joan Weinstein, *The End of Expressionism* (Chicago: The University of Chicago Press, 1990), introduction.

³The idea of an "Expressionist mannerism" comes from Charles W. Haxthausen, *Modern German Masterpieces from The Saint Louis Art Museum* (St. Louis: The Saint Louis Art Museum, 1986), p. 61 and introduction; and Peter Selz, *German Expressionist Painting* (Berkeley: University of California Press, 1957), p. 18.



Karl Schmidt-Rottluff, 1884-1976

Mourning Women on the Beach, 1914

from *Ten Woodcuts by Schmidt-Rottluff*, 1919

woodcut on laid paper

block: 39.3 x 49.9 cm; sheet: 50.8 x 62.2 cm

Purchase: Friends Fund 107:1992

Mourning Women on the Beach is one of a series of enigmatic woodcuts created by Karl Schmidt-Rottluff in 1914. It depicts two women in long, black gowns standing together on a rocky shore, their heads bowed in silent communion. The print was conceived during the artist's first visit to the small fishing village of Hohwacht on the Baltic Sea in June of 1914. Like his colleagues in the Brücke, Schmidt-Rottluff lived a portion of each summer in the coastal villages and fishing towns of northern Germany, studying the landscape and the figure in nature. The most independent of the Brücke artists, he preferred to work alone, depicting calm images of rural scenes and landscapes. After the breakup of the group in 1913, Schmidt-Rottluff's imagery became increasingly introspective and removed from everyday reality, culminating in a series of religious prints in 1917. The woodcuts and paintings he produced during the summer of 1914, the last summer before the beginning of World War I, depart from the representation of direct experience and concentrate on the spiritual union between human beings and nature.

The natural world becomes a participant in the composition of *Mourning Women on the Beach*. The two anonymous women are rendered silent and meditative by the immensity of the world around them. Just as the borders of the image close in upon them, so too does the force and activity of nature which swirls and pulsates in every quadrant of the picture. In her 1924 catalogue of Schmidt-Rottluff's prints, Rosa Schapire noted the "cosmic pull" which emanates from these remarkable images from 1914. They "...form a dialogue with the meaning of the world. This gives them their metaphysical content. Never superficial or purely sensual, they enter into the heart of things."¹ The communion between human beings and nature, seen as a higher spiritual realm, originates in German Romanticism and specifically in the paintings of Caspar David Friedrich. Schmidt-Rottluff uses the expressive potential of the

wood to intensify the visual force of nature in a myriad of strokes, lines, and hatchings gouged into the soft spruce wood.

Schmidt-Rottluff was dedicated to printmaking from his earliest days as one of the founding members of the Brücke. Like the other artists of the group, he began as an architecture student in Dresden and had little in training in printmaking techniques. This did not deter him from creating his first woodcuts in 1905 and being the first of the group to experiment with lithography in 1906. Schmidt-Rottluff followed a more conservative approach to technical matters than either Kirchner or Heckel, foregoing much of the brash experimentation for a cautious, meticulous method of printing and inking. After hand-printing and hand-rubbing his woodcuts for seven years, Schmidt-Rottluff turned to professional printers in 1912 who were able to achieve a larger and more consistent edition. *Mourning Women on the Beach* comes from the edition of 75 prints created for the portfolio *Ten Woodcuts by Schmidt-Rottluff*, published by J.B. Neumann in Berlin in 1919. Printed by the famous printer, F. Voigt, it is a stunning example of a professionally printed Expressionist print.

Watermark: rampant lion

Signed in graphite, l.r.: S Rottluff

Schapire 151

Provenance: Dr. W. Alexander, St. Ingbert, Saar; [Constance Kamens, New York]

¹Rosa Schapire, *Karl Schmidt-Rottluffs graphisches Werk bis 1923* (Berlin: Euphorion Verlag, 1924); reprint, (New York: Ernst Rathenau, 1965), p. 2.



Glossary of Terms

Aquatint—an intaglio process which focuses on achieving a tonal rather than a linear effect in printmaking. See intaglio.

Art Nouveau—French meaning “new art”; term used to describe a style of decorative arts and design that flourished during the last decades of the 19th century and the early years of the 20th century. Generally characterized by flowing, curvilinear lines, bold contrasts between light and dark, and a close working relationship between artist and craftsman.

Bauhaus—celebrated school of art, architecture, and the applied arts founded in Weimar in 1919 by Walter Gropius. Played a key role in establishing the relationship between art, craft, and industry in Europe in the 1920s. Moved to Dessau in 1925 and was ultimately closed by the Nazi government in 1933.

Blaue Reiter—German meaning “blue rider”; the name comes from the title of an almanac published in Munich in 1912. Never a formally organized group, the Blaue Reiter came to define the artists who were included in the almanac and who participated in the two exhibitions which took place in late 1911 and 1912. The editors of the almanac were committed to representing a wide variety of avant-garde styles and tendencies and dedicated to maintaining the spiritual and idealistic side of art no matter what form it took. Plans for future publications and exhibitions were abandoned with the onset of the First World War and the death of one of the Blaue Reiters leading members, Franz Marc, in 1916.

Block—a wood or linoleum surface used in relief printing. See woodcut, relief.

Brücke—German meaning “bridge”; artists’ group founded in Dresden in 1905 by four young artists eager to resuscitate the staid German art world. Held exhibitions of paintings and prints and issued portfolios that explored innovative artistic techniques and reflected modern experiences. The artists were unified under one artistic program in the beginning, but became more stylistically varied as the years went on. After relocating to Berlin in 1911, the group disbanded in 1913.

Burr—ragged ridge of metal that results from scratching into a plate in the drypoint process. See drypoint.

Drypoint—an intaglio process. The lines of the image are scratched into a metal plate with a sharp steel or diamond point, creating a ragged ridge on either side of the grooves called burr. The design is then inked and printed like any intaglio print. The burr picks up additional ink which prints as a soft, velvety haze around the lines, but wears down quickly under the pressure of the printing press. See intaglio.

Edition—the total number of impressions taken of a print in a particular state, or version. See state.

Etching—an intaglio process. The lines to be printed are eaten into the metal with acid rather than being cut with a tool. The printmaker covers a metal plate with a waxy coating, or ground, that is acid-resistant. The design is drawn with a needle through the ground to expose the metal. The plate is then submerged in an acid bath, which eats through the exposed metal and makes grooves where the lines of the image should be. The ground is removed and the design is inked and printed like any intaglio print. See intaglio.

Impression—a single printing from a plate, block, or stone.

Intaglio—the method of printing from metal plates; includes engraving, etching, drypoint, soft-ground etching, and aquatint. The areas that hold the ink are below the surface of the plate. The image to be printed is cut with a burin (a small metal instrument with a sharpened point), scratched with a needle, or etched with acid into the metal plate. Ink is pressed into the incisions or grooves and wiped off the surface of the plate. A sheet of damp paper is placed over the plate and run through a printing press. The ink in the grooves is forced out onto the paper. The resulting impression is a mirror image of the design on the plate. See etching, drypoint, soft-ground etching, aquatint.

Jugendstil—German meaning “youth style”; German equivalent of Art Nouveau. The name comes from the popular Munich periodical *Die Jugend*, which championed the new ornamental and design-oriented art that originated in France and to some extent, Britain.

Linoleum Cut—process similar to woodcut, except that the surface used is linoleum rather than wood. See woodcut.

Lithograph—a print produced from a flat surface, usually a smooth limestone. The basis of lithography is that grease and water repel each other. A design made with a greasy crayon or other substance is drawn on a flat stone. The surface of the stone is then dampened with water which adheres only to the blank areas. Ink is rolled on with a roller. The ink sticks only where the greasy marks were made. A sheet of paper is then placed on top of the stone and passed through a press whereby the ink is transferred to the paper. When the paper is pulled away, the image appears printed in reverse.

Plate—metal surface, either copper, zinc, or iron from which intaglio prints are made; also, a print that appears in a series or portfolio.

Plate tone—thin film or areas of unevenly wiped ink left on the surface of the plate in intaglio printing which produces an atmospheric effect in the print.

Proof—an impression taken before work on the block, plate or stone is complete. Also called “trial” or “working” proofs.

Relief—the method of printing from wood blocks, planks, or linoleum, whereby the raised areas hold the ink. See woodcut, linoleum cut.

Soft-ground etching—an intaglio process. A soft sticky coating is applied to the plate. The artist lays a sheet of paper onto the sticky ground and draws on it with a pencil or other instrument. When the paper is pulled away, the ground adheres to the paper in the places where the instrument was pressed, exposing the metal plate underneath. When etched with acid, this creates broad, soft lines reminiscent of chalk or crayon.

State—any stage in the development of a print at which impressions are made. Any addition or removal of lines in the plate, block, or stone during the development of a print constitutes a change in state.

Stone—a smooth surface, usually limestone, from which lithographs are made.

Transfer lithograph—a type of lithograph, whereby the image is not directly drawn on the stone, but drawn on a specially coated piece of paper which then is transferred to the stone. This gave artists the freedom to make their drawings anywhere without lugging around a heavy limestone. The design could also be conceived in the same direction as the final print than in reverse, since the image is transferred twice (once onto the stone, and again onto the paper).

Woodcut—a relief process; the design is drawn directly on the surface of a wood block or plank. The areas to be left blank are removed with a knife or gouge, leaving raised the design to be printed. The person who cuts the design must therefore think of the image in reverse; he or she must remove the areas that are *not* to be printed. Ink is rolled or daubed over the raised areas. A sheet of paper is laid over the block and the image is transferred to the paper through pressure by a press or by hand. The resulting impression is a mirror image of the design on the block.

TEXTILES
FROM THE
COLLECTION



THE SAINT LOUIS ART MUSEUM
SPRING 1994 BULLETIN



Cover:

Silk Panel (detail)

Spanish, 15th Century

Brocaded silk • 102 x 36 cm

The Saint Louis Art Museum

Purchase 52:1939

Editor: Mary Ann Steiner

Designer: Jon Cournoyer

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TEXTILES FROM THE COLLECTION

ZOE ANNIS PERKINS



THE SAINT LOUIS ART MUSEUM
SPRING 1994 BULLETIN

TEXTILES OF THE WORLD

AN INTRODUCTION TO THE SAINT LOUIS ART MUSEUM'S COLLECTION

Textiles are one of the world's oldest art forms, dating from at least 8600 B.C. No single manufacturing process or raw material is consistent to all textiles, so it is difficult to provide a concise yet all-inclusive definition of the term. Objects as diverse as a Pre-Columbian feather mantle, an African beaded wedding apron, a Navajo coiled basket, a Flemish tapestry, and a sampler by an American schoolgirl have all been produced from various fiber types, construction methods, and techniques of embellishment. These examples represent just a few of the works that embody a dynamic art form collectively known as the textile arts.

Since the first strips of vegetal fibers or clumps of hair were twisted and plied together to make a stronger fiber element, textiles have served many utilitarian and artistic roles. In all societies they have provided a means of adorning the body, enriching the home, and defining one's status. They have played a unique role in perpetuating a culture's traditions and beliefs. Textiles provide a vital key to understanding the technological and social development of the cultures in which they were produced. There is no simple history of textiles but rather multiple histories, which include social, religious, technological, and aesthetic elements.

The allure of textiles is enhanced by the fact that they have never been a static art form but have continuously evolved, both technically and stylistically, through contact with other cultures, new trade routes, and religious activism. The continuing appropriation of new materials, acculturation, and improvisation have taken place in varying degrees, often creating new art forms and traditions. As such, textiles can be records of cultural history.

While art historians recognize textiles as a diverse art form, in museum collections they are inconsistently categorized under the areas of artifact, craft, and, to a lesser degree, fine art. These designations have typically been made without regard to artistic merit or cultural significance and have often depended upon a hierarchical system of values related to techniques and materials. More enlightened views recognize that the merit of textiles, or any other art form, should be seen in the qualities of concept, insight, and craftsmanship.

Like many of the nation's great art collections, this museum was formed as a result of one of the great World's Fairs of the late nineteenth century. These institutions shared a common objective, primarily to assemble objects for exhibition with the purpose of educating the public. The Saint Louis Art Museum is a reflection of the spirit of that age, for it was formed after the Louisiana Purchase Exposition of 1904 in St. Louis. Among the curiosities shown at the Fair were "oriental rugs, Egyptian mummy cloths, and the hand-me-down wardrobes of sultans' harems."

Museums have played a large role in the preservation and appreciation of the textile arts. The Saint Louis Art Museum is no exception to this, acquiring its first textile in 1909 and developing its collection to more than 2,000 pieces that represent many cultures and time periods. Begun at the turn of the century, the collection reflects the spirit of the Museum's commitment to excellence in all the arts and its interest in pursuing examples from ancient times to the present.

European and American Textiles

The turn of the century was a period of some affluence, where one's social status could rise through connection with the fine arts. With great financial resources and relative ease of international exchange, the rich became the new purveyors of taste. In addition to collecting paintings, sculpture, and Asian art, it became stylish to decorate one's home in the manner of European nobility. Whole interiors were purchased from castles, mansions, and churches in Europe. The profession of art dealing was quite new, but several galleries in England and France had inventories of decorative arts with which to furnish these fashionable rooms. Among the accessories in demand were tapestries, rugs, and historic fabrics previously used for fashion and interiors.

In this country two notable firms dealt in historic textiles: The French Company, founded in New York in 1907 by Mitchell Samuels (which still exists today with a different focus), and Adolph Loewi, Inc., known as Loewi-Robertson after 1946. These firms served such famous customers as the Vanderbilts, J. Paul Getty, the Hewitt sisters, Henry F. Dupont, and the Hearsts.

Many of the early European textiles in museum collections originated from one of these companies.

The early European and Renaissance textiles in the The Saint Louis Art Museum's collection came through a number of sources. While not extensive, the collection contains some excellent examples that provide a framework for the history of textile design and technology, including patterned silks, velvets, laces, embroideries, tapestries, rugs, and church vestments.

During this period several new textile techniques emerged. The art of lacemaking began in Italy and Spain during the sixteenth century. While most of the Museum's 500 pieces of lace date to the nineteenth century, there are earlier examples, including the exceptional chalice cover discussed on p. 18.

Another important textile form in early European and Renaissance history was the tapestry. Tapestries served practical purposes, functioning as wall insulation and room dividers, and had aesthetic and instructional purposes as well. Commissioned by the church or nobility, they signified wealth and power and often were given as diplomatic gifts or bribes. Of the twenty tapestries owned by the Museum, most were manufactured in Brussels, the leading tapestry-weaving center for more than 300 years.

European and American textiles from the seventeenth to the nineteenth century are another aspect of the collection and complement other areas of the decorative arts. In 1972 the Museum was presented with Mrs. William C. McDonnell's collection of English embroidered pictures. These thirty needlework pieces document European embroidery which flourished in England during the sixteenth and seventeenth centuries.

The collection is strong in the area of American quilts from the nineteenth century. Many were given by Mrs. Stratford Lee Morton, the most significant being a Baltimore album quilt dated 1852 (see p. 35). Another important quilt, with fabric attributed to John Hewson, one of the first successful fabric printers of his time,

was given by Miss Mildred Petrie (see p. 33). With the Industrial Revolution, fashionable fabrics for dress and interiors became affordable to all classes of society. These works made from fabric scraps are important records of the role of women and the changes occurring in society at this time.

Cloth production underwent rapid change in the nineteenth century. After recognizing that machine-produced textiles could not mimic hand-made products, designers moved first to reassert craftsmanship and ultimately developed a better relationship with machine technology. In the twentieth century, new theories of design and production resulted in schools and workshops, generating new aesthetics in all the arts, especially textiles. We have collected important examples of some of the leading designers of that period, including works by M.H. Baillie Scott, George Grant Elmslie, and William Morris (pp. 45, 47).

Mediterranean and Central Asian Textiles

The turn of the century allowed for greater travel opportunities for scholars and the wealthy. As a result, a new breed of collector began to emerge. The Museum has benefitted from the worldliness of two prominent St. Louisians whose bequests formed the nucleus of our textile collections from central Asia and the Mediterranean.

James F. Ballard, one of the three most distinguished American collectors of Oriental rugs of the period, built a collection of several hundred rugs. Over a hundred rugs came to this Museum as gifts in 1929 and 1972; the remainder of his collection was given to The Metropolitan Museum in New York. The rugs in The Saint Louis Art Museum collection reflect Ballard's special interest in Turkish rugs, including one of the finest examples of a Turkish Ushak medallion rug in existence (see p. 17).

The Museum received an important collection of Greek Island embroideries from the collection of St. Louisian Beatrice Lindell Cook. In 1935, Mrs. Cook solicited A.J.B. Wace, an eminent archaeologist who was former director of the British School in Athens,

TEXTILES OF THE WORLD

AN INTRODUCTION TO THE SAINT LOUIS ART MUSEUM'S COLLECTION

and current Keeper of Textiles at the Victoria and Albert Museum in London, to write a publication on her collection. Entitled *Mediterranean and Near Eastern Embroideries from the Collection of Mrs. F.H. Cook*, the catalogue remains one of the standards in the study of Greek textiles.

Asian Textiles

Asian arts were especially popular with collectors at the beginning of this century. The first president of the Board of Directors (1909-1931) of the Museum was William K. Bixby, whose purchases initiated the Museum's collection of Chinese art. While the number of textiles in the Asian department have not increased as quickly as in other areas, additional pieces of fine quality have been acquired through the Bixby Oriental Art Fund and through the generosity of other collectors as well. Recent acquisitions include nineteenth-century Chinese garments and hangings given by Mr. and Mrs. Russell Fette, and an extremely rare Tibetan embroidery from the collection of George E. Hibbard (see p. 13).

African, Oceanic, and American Textiles

The Museum's holdings of art from Africa, Oceania, and the Americas have stemmed from the interests of another distinguished collector, Morton D. May. The textiles of these cultures were not a dominant part of May's collection, although some textile arts were included.

This Museum's interest in African arts and masquerade traditions has led to an active search for costumes and dress from these cultures. Recent acquisitions include several Caribbean festival costumes, Nigerian Egungun costumes (see p. 49), and other African textiles created from construction techniques such as strip woven cloths, raffia velvet cloths, embroidery, and tie-dyed cloth (see pp. 50-51). Just as textiles are an integral part of contemporary African societies, so too are the textile traditions which still exist in the rural villages and towns of Meso-America and North America.

As more women have entered the fields of anthropology and art history and focus their study on the textiles of indigenous peoples, more advances have occurred in the research of textile arts. For example, Janet Berlo, in her work on Latin American textiles, discusses the importance of women's textile production in their society. She writes, "Textiles are an arena where a woman's individual creativity and technical expertise join to express cultural norms." She challenges the theory that textiles were an activity for spare time, stating "the centrality of textiles as meaningful and essential work in indigenous American cultures: they are not the stuff of leisure time."¹ This view is applicable to many societies.

Textiles provide an interesting avenue to understanding both the pre-Hispanic and contemporary histories of these cultures. The ancient weaving traditions of the Maya Indians of Guatemala serve as one example, as they stem from the ancient Incas. Raymond Senuk, a collector from St. Louis, has travelled to remote mountain villages of this region, carefully documenting the motifs and the garments made by these people. Through annual gifts he has presented a well-rounded group of these textiles to the Museum (see p. 53).

The Museum holds a representative collection of Pre-Columbian textiles which have been acquired throughout the century. As the earliest dated pieces in the collection, they provide a foundation on which to observe the development of related textile traditions of South and North America. The collections in these areas have developed sporadically, yet have resulted in good examples in many of the dominant cultures. A textile from the Hispanic weaving tradition is a classic Saltillo Serape dating from the mid-eighteenth century (see p. 29). The influences of this style of weaving can be seen in the designs used in many examples of Native American weaving. The textile arts of Native Americans in this Museum's collection include beadwork, basketry, and shoulder blankets (see p. 43).

Twentieth-Century Textiles

The twentieth century brought another dimension to the field of fiber, particularly in the United States and Europe. Rooted in the spirit of innovative experimentation and the design philosophies at the turn of the century, "art fabric" or contemporary fiber art emerged in the 1950s. Fiber's properties were explored beyond its functional features and the boundaries pushed to create objects of pure aesthetic expression. Much of the early experimentation occurred in wall hangings which incorporated both new designs and the strong weaving traditions of Europe. Not long after, however, fiber left the walls and became sculptural in nature and large in scale. Man-made materials like plastics and synthetic fibers were introduced to fiber arts which are now being made throughout the world including Japan, Korea, and the Middle East.

The acceptance of fiber art in fine art museums has been slow. These works have often been categorically dismissed, and considered craft rather than fine art, simply because they are predominantly fiber. As the lines between the fine and practical arts become less rigid, the definition of art will less often be based on materials alone.

The Museum began collecting contemporary fiber art in the 1970s and owns important works by two of the pioneers in this field, Claire Zeisler and Sheila Hicks. In addition, the collection contains works by Faith Ringgold, Ramona Sakiestewa, and St. Louisan Jane Sauer (see pp. 55, 57, and 59).

This Museum considers its role in the preservation of textiles as artworks and artifacts an important one and takes seriously its responsibility to educate the public about this medium. This role was recognized in St. Louis by William C. and Carolyn A. McDonnell, who provided funds for a permanent textile gallery. In December of 1986 the McDonnell Gallery opened with an exhibition of Mrs. McDonnell's collection of English embroideries. Since that time the gallery has hosted two or three exhibitions each year that highlight textiles from a variety of cultures and technological themes.

This publication has been accomplished with welcome contributions and suggestions from within the Museum and the community. Museum director James D. Burke has given his support and encouragement to the textile collection and my efforts for many years. I am most grateful to my colleagues Jackie Lewis-Harris, John Nunley, Steven Owyong, and Joyce Schiller for their help in writing about the African Woman's Skirt and the Faith Ringgold Quilt, the Egungun Costume, the George Elmslie and Baillie Scott textiles, and the Tibetan Hanging Scroll and Chinese Chair Covers, respectively. Sidney M. Goldstein, Judith W. Mann, and Cara McCarty reviewed portions of the manuscript and made very useful suggestions. Cathy Coho, a textile intern for the Museum, contributed to the research on many items and assembled data with care and efficiency. Our dedicated textile volunteers—Kate Schuchat, Virginia Carter, Susan Schwach, and Mimi Nusrala—helped me ready many of the textiles for exhibition and publication.

The tradition of volunteers dedicated to the care of the textile collection is a longstanding one. It began with Leona J. Beckmann, to whose memory this Bulletin is dedicated. Miss Beckmann's interest in caring for the Museum's collection began more than forty years ago, when she personally prepared textiles for exhibition, and it will continue well into the future with the generous fund she established for the care and maintenance of the textile collection here.

Zoe Annis Perkins
Textile Conservator

Janet Catherine Berlo, "Beyond Bricolage: Women and Aesthetic Strategies in Latin American Textiles," in *Textile Traditions of Mesoamerica and the Andes* edited by Schevill, Berlo, and Dwyer (New York: Garland Publishing, 1992).

MANTLE

Peruvian, Paracas region, 600-200 B.C.

Wool embroidery on wool

127 x 260 cm (50 x 102 inches)

Purchase 21:1956

The Paracas peninsula, a desert area on the southern coast of Peru, was probably inhabited between 600 B.C. and 175 B.C. Several ancient burial sites, spanning over 300 years, have been discovered in the region, whose name means “sand falling like rain” or “dust storm” in the Quechua language. These sites have yielded thousands of textiles, many of them in good condition due to their isolation from light, heat, and water.

Paracas burial customs dictated that bodies be placed in an upright, seated position, and then wrapped with layers of plain and patterned fabric to form mummy bundles, or *fardos*. Objects such as gold ornaments, feathered fans, jewelry, pottery, and needles made of cactus-spine, bone, or wood were inserted between the layers of fabric.

In some *fardos*, identical embroidered motifs were used on each piece of clothing: mantles, ponchos, turbans, and skirts. It is unclear whether such apparel was made specifically for burial purposes. The ancient inhabitants of the Paracas peninsula had no written language, and their garments were fundamental to communication. Scholars believe that the symbols used in clothing may have had cosmological, spiritual, and ancestral meanings, and may have identified the clan to which the wearer belonged.

Although weaving was probably a household task, the elaborate garments worn by officials or other worthy members of the community were likely commissioned from skilled craftspeople. Textiles were usually woven on back-strap looms using cotton and wool from llamas, alpacas, and vicuñas. The few dyes used in Paracas textiles came from indigo, cochineal, and shellfish.

Frequent decorative motifs include cats, birds, and serpents. Other animal forms—called *occulate* beings because of their disproportionately large eyes—appear frequently and are thought to have had religious or ceremonial meaning. *Occulate* beings were sometimes given feline attributes, such as whiskers or spots. In this textile, the sizable feline head wears a smile. Bodies and tails are elongated and curve in an interlocking format. Smaller cats fill the remaining space.

Before archaeologists began to excavate the Paracas burial sites in the 1920s, many textiles were taken by grave robbers, who sold them to dealers and foreigners. This mantle was acquired by the Museum with three other related textiles: a headband, a skirt, and a poncho. Although purchased as a set, there is no evidence that the textiles came from the same mummy bundle. All four pieces are embroidered with similar images of interlocking, geometric felines arranged in bands.



MEDALLION FRAGMENT

Egyptian, Coptic period, 5th-6th century

Linen and wool in tapestry weave

33 x 35 cm (13 x 13½ inches)

Purchase 48:1939

The Copts were the Christian descendants of the ancient Egyptians. Roman domination of Egypt began in 30 A.D. and by 379 A.D. Christianity had become the official religion of the Empire. Egyptian art gradually began to incorporate Christian symbolism; pagan figures were sometimes used to represent Christian ones, and in some instances the two were mixed together.

Coptic art often featured figures in bucolic scenes. This medallion fragment, which shows a shepherd milking a goat, was most likely a decorative insert in a tunic. Robes embellished with stories from the Gospels or other illustrated subjects had become popular in Rome during the fourth century, after the Emperor Constantine converted to Christianity.

Egyptian tunics were woven as one piece, with a slit in the center to fit over the wearer's head. Tunics were made of linen except for decorative bands or panels, which were made of dyed silk or wool.

In tapestry weave the thicker warp yarns usually indicate the lengthwise direction of the textile. Because the warp yarns are visible horizontally in this piece, it is apparent that the design was woven sideways on the loom. Another feature of this fragment is that the filling yarns follow the outline of the design in a free shuttle or free spindle technique, rather than being arranged perpendicularly to create the figure or design. This sometimes produces an effect similar to embroidery.

Dark purple or brown designs outlined with white yarns also were characteristic of Coptic weaving. Designs were two-dimensional and often lacked accurate proportion. Gradually, patterns acquired borders, and decorative devices such as leaves and vines filled the spaces around the main figures.

This piece likely came from Akmin, a city on the banks of the Nile River and a major center of linen manufacture. Its necropolis (the major burial ground of a large city), discovered in the nineteenth century, was found to hold many textiles. After mummification ceased to be a common practice, the dead were usually buried in everyday clothes, which were preserved by the hot, dry desert sand.

This piece of Coptic weaving was formerly in the Matossian Collection in Alexandria, Egypt. A nearly identical weaving is in the Egyptian Collection of the Bavarian State Museum in Munich. That piece portrays a shepherd seated on a short Greek column, a goat, and a dog, all under a grapevine. Since its borders of vines, heart-shaped pots, and pairs of facing birds with red beaks and feet match those of the St Louis piece, it is very possible that these two medallions were originally woven into the same robe.



VESTMENT FRAGMENT

Attributed to Mudéjar weavers

Spanish, 13th century

Linen, silk, and metallic threads in brocaded weave technique

31 x 25 cm (12 x 9¾ inches)

Purchase 116:1952

This fragment is from a vestment that belonged to Arnaldo Ramón de Biure, abbot of the monastery of San Cucufate del Vallés, in Catalonia, Spain. It was the vestment the abbot was wearing when he was assassinated at the altar during a Christmas Eve service in 1351. As was common practice, the vestment was later divided in pieces that were distributed as relics.

The patterning on this fragment is typical of designs that had been in use in the Near East and the Mediterranean for over 900 years. Characteristic motifs included birds and other animals surrounded by various framing devices, such as circles, arches, or lattice work. Design units were arranged to create overall patterns.

The size and complexity of the repeating units were determined by the technical sophistication of the available loom. This piece can be dated to the thirteenth century, since the loom on which it was woven was capable of reversing the pattern unit to place the animals back-to-back. Another detail that points to the late medieval period is the use of metallic threads, which had become fashionable in Europe around that time.

Mudéjars were Muslims who remained in Spain after the area had been reconquered by the Christians in the Middle Ages. Their ancestors had originally introduced silk weaving to Spain and they maintained a strong weaving tradition for centuries. Pieces of fabric very similar to this fragment (including one piece that displays a broad band of Kufic writing that is characteristic of peninsular Muslim weavings) were discovered in the Spanish city of Burgos. Those fabric pieces are probably from the same vestment and help make the Mudéjar attribution more likely.



SILK PANEL

Spanish, 15th century
Brocaded silk
102 x 36 cm (40 x 14 inches)
Purchase 52:1939

After the religion, culture, and artistic traditions of Islam had spread to the Iberian peninsula in the eighth century, Spain became the first center of silk production on the European continent. The combination of Western and Eastern motifs created a style known as Hispano-Moresque. Although Hispano-Moresque fabrics often depicted animals, and sometimes even human figures, design was dominated by the geometric motifs characteristic of Moorish art: horizontal bands with arabesques, palmettes, and a variety of stars.

One of the two main bands in this silk panel is filled with geometric interlaces that enclose an eight-point-star motif; the other utilizes large patterning. A lesser band contains Kufic writing inside a cartouche, a frequent element in weavings of the fourteenth and fifteenth centuries. The inscription reads: "good luck and prosperity." Panels such as this one were used in clothing and interior furnishings.



VAJRADHARA (ADI BUDDHA)

Tibetan, mid-15th century or later

Hanging scroll: silk and metallic threads embroidered on silk

81.5 x 53.5 cm (32 x 21 inches)

Gift of Mrs. Margaret M. Hibbard in memory of George E. Hibbard 184:1993

Vajradhara is the name of a representation of the Adi Buddha, the primordial power and creator of the universe. In Tibetan painting, the deity appears in azurite blue, the dark color of the infinite, and is always depicted as a "crowned" Buddha with princely ornaments and attire. Seated with wrists crossed to reveal his intensity, Vajradhara holds a thunderbolt, symbol of indestructible compassion, and a bell, symbol of transcendent wisdom. Flanked by standing bodhisattva (saintly beings of compassion), the god is accompanied in the upper corners of the picture by portraits of the Indian teacher Atisa (982-1054) and a black-crowned leader of the Kar-ma-pa religious order.

Although the exact date and origin of this textile are not known, it is of exceptional quality and rarity. The tight and precise geometry of the textile surface gives the appearance of a woven textile. Closer examination reveals that the textile is actually embroidered on a woven fabric with an extremely fine diagonal tent stitch. Several facial features are highlighted with a wrapped metallic yarn.

The date of mid-fifteenth century or later derives from knowledge of historical events that are referred to in the imagery. The worship of Vajradhara as supreme deity came about through the religious reforms that began at the end of the fourteenth century. And the type of black crown worn by the leader in the upper right is known only after the early fifteenth century. The triangular decor on the back of the throne, tentatively identified as bejeweled crowns, and the double S-curves on the halo are stylistic elements that appear after the fifteenth century. The odd asymmetry of the design, particularly in the throne back, and the confused character of details, like the jewels surmounting the halo, suggest that the image may have been copied from a drawing or painting.



TAPESTRY: THE DESCENT FROM THE CROSS

Flemish, Brussels, c. 1515-20

Wool, silk, and metallic yarns, woven in tapestry technique

312 x 289 cm (123 x 114 inches)

Purchase 268:1951

Tapestry production reached its peak in Europe between the fifteenth and eighteenth centuries. The area now known as Belgium—once part of the Spanish Netherlands and later French Flanders—supported at least seventeen weaving centers, with Brussels as the undisputed leader.

Since tapestries often were commissioned as royal or papal gifts, or exchanged for political or diplomatic reasons, centers of production throughout the centuries remained in countries where wealthy monarchs and church prelates held court. A flourishing wool trade was equally important.

Prior to the fourteenth century, tapestries were made primarily in monasteries. Like mosaics and frescoes before them, tapestries were used in church interiors to illustrate popular Bible passages or religious narratives; they also served to mark spatial divisions within the building. Eventually, tapestries came to be used in castles, as protection from drafts and as decorative devices.

Tapestry design was always closely related to the work of leading painters, who created cartoons, or models, for the weavers. Technical and compositional advances in painting, as well as changes in subject matter were echoed in the stylistic development of tapestries. Over the centuries, popular secular themes ranged from war stories, classical myths, and allegorical tales to events of everyday life.

This tapestry depicts Christ being taken down from the Cross by a group of mourners: Joseph of Arimathea, who holds the crown of thorns; Mary Magdalene; St. John the Evangelist; and the Virgin Mary, who holds Christ. A mourner in the background holds the three nails. This may relate to an intensified interest in relics and the physical aspects of Christ's Passion. In a display of artistic license not uncommon for the time, the figures are clothed in sixteenth-century fashions of velvet, brocaded silks, ermine fur, and metallic trim. There is an attempt to render space by the diminution of forms in the background. The architectural elements also establish a European setting.

Originally, this tapestry was probably part of a larger piece illustrating the life of Christ, which might have included scenes of His entombment and resurrection as well. Although the borders were added later, the thorn motif complements the subject matter. Representations of a pelican feeding her young are symbolic of the sacrifice of Christ on the Cross; in this case, the motif may possibly also be an emblem of the family who commissioned the border work.

In the upper and lower left corners are the letters I H S, which are the Greek abbreviation for the name Jesus; the markings in the right-hand corners are either the signature or trademark of the weaver or family initials.



VARIANT STAR RUG

Turkish, Anatolia, Ushak, 16th or 17th century

Wool, knotted pile technique

314 x 229 cm (123½ x 90¼ inches)

Gift of James F. Ballard 98:1929

Much of the information we have on the early history of Oriental carpets comes from early Renaissance paintings, which used images of these rugs to confer dignity and authority in both religious and secular settings. They are often shown as coverings for tables, desks, and benches; early Italian paintings show them hanging from window sills for street display. It was not until the late seventeenth century that carpets were used to cover the floors of well-to-do homes in Europe.

Oriental rugs were made in royal workshops, commercial centers, and villages, as well as by nomadic tribes in the Near East and Asia. Traditional patterns usually were passed from one generation to the next, but patterns also were shared with new contacts. Later, some knotted pile rugs came to be made in Spain. The terms used to identify the varieties of Oriental rugs come from many sources. Some of the early carpets, the "Lotto" and "Holbein" styles, for example, were named after European painters who pictured them in their work. Other designations can be traced to the towns or districts where the rugs were thought to have been made or exported. Some pieces are identified by their use (prayer rugs) or by dominant features in the design: star and medallion rugs are examples of such denominations.

Several types of carpets are attributed to the western Anatolian town of Ushak, which has been known for rug weaving since at least the fifteenth century. Star and medallion Ushak carpets are characterized by a strong red field and large, alternating deep blue motifs of eight-point stars and oval medallions that are filled with arabesques and plant ornamentation. The field is sprinkled with floral stems and feathery leaves inspired by Persian design. Borders are typically filled with arabesque and floral patterns.

The design of this carpet is unique in that the star variant is a single repeated motif. The colors are particularly rich and the pile is well preserved, a combination that provides a rare opportunity to appreciate the rug's original beauty. Despite its lack of symmetry, due to the fact that it was cut at both ends, this carpet is one of the finest of its kind in the world.



CHALICE VEIL

Italian, Venice, second quarter of the 17th century

Linen, needle lace

61 x 62 cm (24 x 24½ inches)

Purchase 82:1927

The origins of lacemaking have been traced to the sixteenth century, when it evolved from white-on-white embroidery, known as white work, and cutwork traditions of Italy and Spain. For hundreds of years thereafter, lacemaking remained viable by adapting to stylistic changes in fashion and fabric design.

At various times, different countries dominated the lace industry, often bestowing their names on the lace they produced. When a particular type of lace became popular, it was common for other manufacturing centers to appropriate its name for their product as well. As a result, the history of lacemaking is not easily traced due to the constant sharing and changing of named styles. The progression of styles and techniques has often had to be pieced together from surviving samples, pattern books, and paintings, particularly portraits.

Among the more than 500 pieces of lace in the collection of The Saint Louis Art Museum are several fine early examples. This chalice veil is unique because, unlike most lace of this vintage, it has never been altered; older lace often was modified to make it appear more current in technique or shape.

Typical of Italian lace from this period are the tape-like base with small openings and raised details, the free-flowing designs of scrolls and flowers, and the use of a rather heavy linen ground. Because Italian needle laces were relatively solid, they were ideal for furnishings or ecclesiastical vestments. In fact, the Venetian lace industry was always closely linked to the region's convents.

The scalloped borders on this chalice veil are similar to items of Dutch fashion of the 1630s and 1640s. That information not only confirms the date of this piece, but also helps demonstrate the close contact maintained among the various centers of lace manufacture at the time.



VELVET FRAGMENT

Italian or French, c. 1650-1725
Silk, ciselé technique
152 x 56 cm (60 x 22 inches)
Purchase 58:1932

A textile technique developed in the fourteenth century was able to produce a fabric known as velvet. This new fabric was characterized by a soft rich pile that was created during the weaving process. By the fifteenth century, refinements in the process were able to yield fancy figured velvets in which the pile provided a relief effect.

These sumptuous fabrics were used extensively for clothing and furnishings. Smaller scale patterns were used primarily for apparel, while large scale patterns, especially stylized plant patterns, were particularly well suited for wall coverings. By the late seventeenth and early eighteenth centuries, representations of plants and foliate forms had become much more realistic, an influence of the naturalistic trend apparent in all the decorative arts.

Design variations could be achieved by the use of several colors of pile as well as the sculpting of the pile. This is an example of ciselé velvet in which the pile is cut in some areas and uncut in others to cause variations in the reflection of light and to create a more realistic motif.



TEXTILE FRAGMENT

Indian, Mughal Period, 17th century
Silk and metallic yarns in brocaded weave
71 x 60 cm (28½ x 23½ inches)
Purchase 145:1953

Between 1500 and 1800 three great Empires arose in the Islamic world: the Ottomans in what is modern-day Turkey; the Safavids in Iran; and the Mughals in India. Their incredible wealth spawned massive patronage of the arts and commissions of architecture, literature, and decorative arts. Artists were much sought after, and styles travelled back and forth among the workshops and their respective courts. Identifying a particular design with only one of these cultures is sometimes difficult. For example, this piece of brocaded fabric has been attributed to Mughal India; however, its style is closely related to Persian textiles of the same period.

The Mughals were descendants of the Mongols from central Asia. The period from the mid-sixteenth to the mid-seventeenth centuries marked the height of Mughal power in India. The third emperor of the Mughal era, Akbar, made great efforts during his fifty-year reign to encourage Indian art forms, with the hope of unifying the opposing populations of Hindus and Muslims. Persian weavers employed by Akbar's imperial workshops brought to Indian textiles elements such as gold and silver metallic grounds, which were created by wrapping a core yarn with thin strips of these metals. The reflective properties of the gold and silver were enhanced by outlining the design motifs in a dark color; twill weave further highlighted the effect.

During the seventeenth century, floral motifs dominated all Indian art forms. Poppies became heraldic flowers during the reign of Shah Jahan (1628-1658). Botanical themes, already used extensively in painting, were soon incorporated into a formula for textile decoration. Individual flowering plants, slightly bent and sometimes adorned with birds or butterflies, were evenly spaced within rows across the width of the fabric.

Although few Indian textiles of the Mughal period have survived, images of them were incorporated in the numerous illustrated manuscripts and miniatures that were commissioned by emperors to document their reigns. Colorful animated scenes included extensive details: patterned fabrics are shown as wall hangings and floor coverings, as well as in tents, pillows, and garments.



CHAIR COVERS

Chinese, late Ming Dynasty, 17th century

Silk, metallic, and cotton yarns in tapestry weave

48 x 160 cm (19 x 63 inches)

48 x 155 cm (19 x 61 inches)

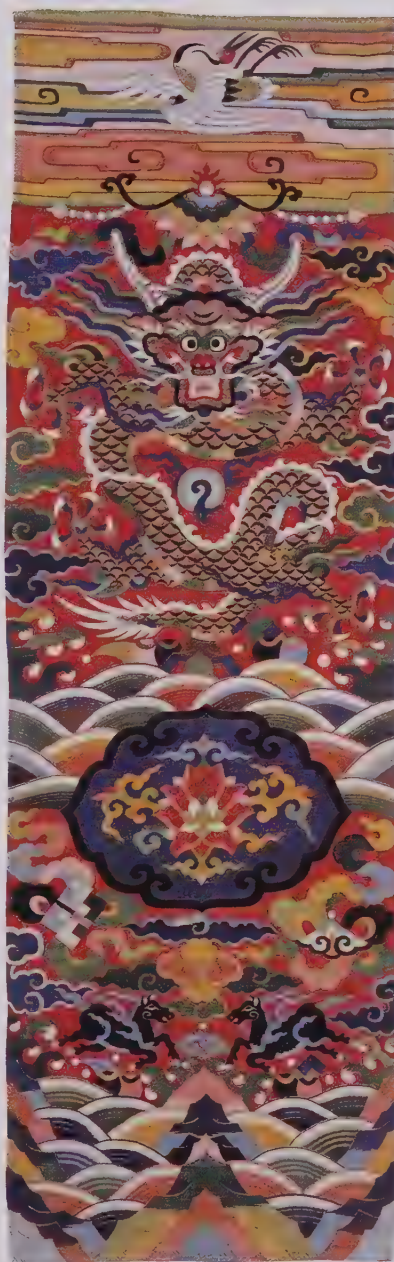
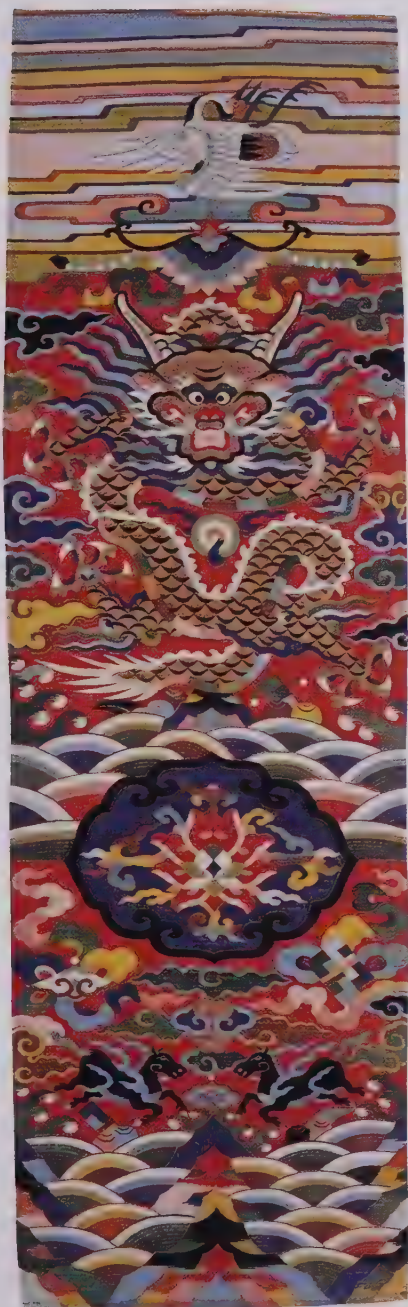
Gift of Mrs. Samuel C. Davis 86, 87:1941

These chair covers were probably used in an official's home or in a family shrine. They are woven in a tapestry weave the Chinese called *k'o-ssu* or *kesi*, which means "carved silk." It was so named because of the impression given by the vertical slits or open areas created between the different colors during the weaving process. These chair seats are rich in Chinese, Buddhist, and Daoist symbols, many of which are thousands of years old.

The white cranes at the top of the tapestry symbolize immortality and longevity, as do all pure white animals which are believed to come from the legendary Island of Immortals in the Eastern Sea. The cranes are inverted so that when the cover is draped over the chair, the top portion will hang over the back of the chair, making the cranes appear right-side up. Following this format, the dragon would rest against the back of the chair, the lotus on the seat, and the horses and waves below the front seat edge.

The dragon in the center of the weaving is of the same style and form as all images of dragons used for official purposes. The figure of the dragon, which is associated with the emperor and represents the forces of the sky and rain-bearing clouds, always appears among the clouds with an open mouth, long horns, small ears, demon-like eyes, claws, and scales. Beneath the dragon is a stylized lotus, an important Buddhist symbol for purity. The lotus emerges from the mud to produce a beautiful bloom.

Other motifs include a pair of books, a musical jade stone, two objects from the set of Eight Precious Things or auspicious objects, and a pair of confronting horses. Through the years these symbols have been separated from their original meanings. They are now grouped together as auspicious symbols for good luck, good fortune, and long life.



PICTORIAL EMBROIDERY OF ESTHER AND AHASUERUS

English, 17th century

Silk embroidery on silk

30.5 x 41 cm (12 x 16 inches)

Gift of Mrs. William A. McDonnell 17:1968

Like clothing styles, needlework through the centuries has reflected changing tastes. Typical of mid-seventeenth-century England, for instance, is a type of three-dimensional ornamental needlework known as stump work or raised work. Its creators were young girls or women of the wealthy classes.

Biblical stories were the most popular subjects for pictorial embroideries, although the figures often would be dressed in contemporary clothing, as in this example. It is likely that Old Testament stories were taken from sources such as the illustrated *Thesaurus Sacrarum*, published in 1585, since most pieces place the characters in nearly identical positions. Animals, insects, and flowers added as decorative elements may have been inspired by early seventeenth-century publications with woodcut prints, like the *Book of Beasts, Birds, Flowers, Fruits, Flies and Worms*, the *Herbal*, or more specifically for embroidery, *A Schole-House for the Needle*.

This piece depicts the story of Queen Esther and King Ahasuerus. The figures, dressed to represent Queen Henrietta Maria and King Charles I of England, are surrounded by Tudor and Persian architecture, flora, and fauna, including a lion and a leopard, symbols of England. The queen, in a satin dress embroidered with flowers and butterflies, kneels to touch the gold scepter that the king has extended as a sign that she may approach him.

The story of Esther and Ahasuerus, told in the Old Testament book of Esther, is set in the Persian capital of Susa during the rule of Xerxes (486 B.C.- 465 B.C.); the name Ahasuerus is a Hebrew variant of Xerxes. Esther was a beautiful Jewish girl whom Xerxes chose to be his queen. When Haman, one of the king's ministers, plotted to have all Persian Jews murdered, Esther's cousin Mordecai, also a court functionary, discovered the plan and persuaded the queen to intercede for her people. Risking her own life, Esther appealed to her husband and saved the Jews.

Several techniques contribute to the three-dimensional quality of the piece. Individual garments are embroidered with a variety of stitches and raised from the surface with padding material and wires. The queen's mantle, for example, is stitched in several shades to simulate drapery. Hands and faces are formed from pre-stitched silk stretched over boxwood shapes.

Lavish attention was given to clothing details such as the individually crafted hair ribbons, shoe bows, knee bands, buttons on doublets, and even lace collars and cuffs. The illusion of an ermine lining in the king's robe was achieved with very fine white feathers.



EMBROIDERED PANELS OF MERCURY AND MARS

French, c. 1800

Design attributed to J.-D. Dugourc

Silk embroidery, silk applique, tambour work, and paint on silk ground

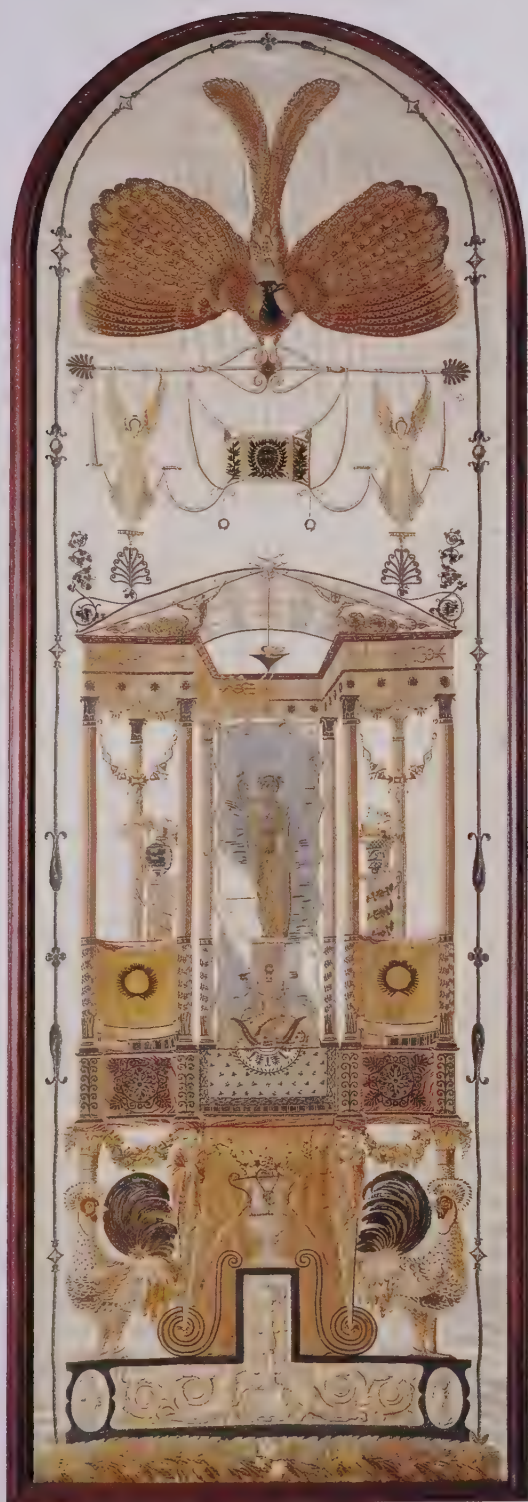
251 x 89 cm (99 x 35 inches) each

Purchase 363, 364:1923

The European demand for luxurious silks to be used in fashion and furnishings created a flourishing silk industry with major centers in Spain, Italy, and France. While silk weaving began in France in the thirteenth century, the French dominance of silk as an industry took hold under Louis XIV (through the talents of his prime minister, Colbert), who not only organized a competitive enterprise, but also made France the fashion center of the West. French silks were noted for their excellent design, attributable to the fact that textile designers were trained at schools established and regulated by the government.

Most designers of these precious fabrics are unknown, but among the artists working at the end of the eighteenth and beginning of the nineteenth centuries was Jean-Démosthène Dugourc who, in addition to his costume and stage design, was considered the leading interior decorator of his time. The bulk of Dugourc's work was accomplished through his collaboration with the Spanish court between 1800 and 1814, when he was "first architect of the king of Spain and prince of peace." Many Spanish palaces were outfitted with silk hangings such as the one seen here. Dugourc's interest in antiquity meshed well with the Empire style promoted by Napoleon and helped bridge the stylistic transformation between the Rococo and Neoclassic periods.

These embroidered panels of the gods Mercury and Mars have been attributed to Dugourc, based on information found in the archives of the present-day successor to Camille Pernon, the prestigious weaving firm for which Dugourc worked in Lyon. A preparatory drawing indicates that they were to be wall hangings for the palace at Saint-Cloud. According to information passed down orally, the design represents only part of a larger decorative scheme. Two panels of the same overall composition, depicting the goddesses Athena and Demeter, are in The Metropolitan Museum of Art in New York.



SERAPE

Mexican, Saltillo, c. 1750

Cotton and wool in tapestry weave technique

248.5 x 129.5 cm (98 x 51 inches)

Anonymous gift 150:1993

The Spanish conquest of Mexico in the sixteenth century resulted in profound changes in the textiles produced there. The Spanish introduced sheep and wool production, the horizontal loom, and the practice of using men to weave. It is from the northern Mexican town of Saltillo that this distinct piece of apparel, noted for technical complexity, excellence of design, and brilliance of color became known throughout the world. While these weavings were also produced in other communities of this region, all became associated with the town of Saltillo, probably because of its annual trade fair.

During the Classic period (c. 1700-1820), it is likely that only the wealthiest Indians or *mestizos* (people of mixed European and Indian ancestry) wore these costly garments. Sumptuary laws prevented anyone but the ruling and upper classes of the major cities to wear European-style court dress.

The hallmark design of the Saltillo serape consists of three principal components: the outer border, the inner field, and a large central medallion that was circular or diamond-shaped. Masterful arrangements of the Saltillo design elements of concentric diamonds, serrated zigzags, and small geometric motifs of hourglass figures, parallelograms, serrated diamonds, and triangles resulted in especially vibrant textiles. Natural dyes indigenous to the region produced the rich red and blue colors of the early pieces.

Woven in two sections and then skillfully pieced, the completed textile measured approximately four by eight feet. It could either be worn draped around the shoulders, or it could have a neck opening in the center where the two panels were joined, which would then allow the center medallion to frame the wearer's face.

During the nineteenth century the traditional class system broke down, and the serape soon became a symbol of elegance for the *charros*, Spanish horsemen of the upper class. Eventually, the serape was adopted as a national garment and was seen to represent Mexican identity.



BED TENT

Greek, 18th century

Silk and metallic embroidery on linen

262 x 228 cm (103 x 90 inches)

Gift of Mrs. F.H. Cook 184:1952

Embroideries from the Greek Islands have long played an important role in the social customs of that region. Traditionally, for example, a young girl's dowry was expected to include bed valances, pillow cases, towels, curtains, and articles of dress, all made by the bride-to-be. Men also did embroidery work, but usually for artisan workshops where production focused on church vestments and other apparel.

The patterns and techniques used in these embroideries were handed down through the generations. Production in each group of islands was characterized by distinct motifs, tied to regional differences in climate, customs, and lore. Contact with other islands and Greece's geographical position between Asia and Europe also were factors.

Some of the finest embroidery in the region was done in the Dodecanese group of islands—Rhodes, Cos, and Patmos—where the *sparver*, or marriage bed tent, was highly valued and richly adorned. Since the typical home consisted of a single room where a raised platform bed was inset along a wall, a bed tent afforded privacy. The tent, assembled from several panels, was wide at the bottom and narrower toward the top; it was attached to a circular disk suspended above the bed.

This bed tent is embellished with several motifs characteristic of Dodecanese work. Alternating green and red flower pots are embroidered on the side panels in a pattern known as *Glastra* design. The opening in the central panel, called the door, is always the most lavishly decorated section; it is flanked with vertical bands of pairs of leaves, a motif called broad-leaf design. A pair of peacocks—symbols of eternity—as well as parrots, double-headed eagles, ships, and lions reflect Italian and Turkish influences.

By the beginning of the nineteenth century, the tradition of embroidering pieces for dowries came to an end. With the outbreak of the Greek War of Independence in 1821, raw materials became scarce, and eventually embroidery skills were lost. A complete *sparver* is rare today; most families divided theirs for their daughters' dowries in the nineteenth century.



CENTER MEDALLION QUILT

American, c. 1809

Fabric attributed to John Hewson, active 1773-1810

Pieced and appliqued cotton, quilted

299 x 291 cm (119 x 115 inches)

Gift of Miss Mildred Petrie 61:1948

This is the oldest American quilt in the Museum's collection and, from a historical perspective, the most important. The printed fabric inside the central medallion, showing a flower-filled urn surrounded by birds and butterflies, is attributed to John Hewson, considered America's foremost printer of textiles in the late eighteenth and early nineteenth centuries.

Hewson trained as a calico printer in England but was encouraged by Benjamin Franklin to settle in the United States. His pieces were the first to rival English goods in both quality and design. Hewson printed and sold fabric for use in interior furnishings, including pieces for use in the centers and borders of quilts, following a common English practice. Printed fabrics that can be attributed with certainty to Hewson are rare, but several are known to have been included in quilts.

The two printed borders on this quilt are similar in color and motif, but differ in both scale and quality, which indicates they were not made for this square. The quilt's framed medallion format, white cotton foundation, shape, and large scale are all characteristic of early nineteenth-century examples. The outer borders are embellished with stuffed work, a quilting technique in which the stitched design is filled with bits of cotton or wool to achieve a three-dimensional quality.



ALBUM QUILT

American, Baltimore, 1848

Cotton, appliqued and quilted

254 x 254 cm (100 x 100 inches)

Gift of Mrs. Stratford Lee Morton 1:1973

Among the most beautiful and sophisticated American quilts produced during the nineteenth century were the album quilts made in Baltimore between 1846 and 1852. So named because of the popularity of autograph books and other remembrance items during that time, these quilts were created to commemorate special occasions such as weddings, to honor popular ministers or teachers, or as mementoes for friends.

The Baltimore album quilts from this period all share a characteristic design format: a collection of white squares laid out in a grid pattern of horizontal and vertical rows. The blocks were appliqued with colorful fabrics, often in intricate, multi-layered, motifs. Many album quilts also have ink inscriptions of names, Bible verses, affectionate messages, or patriotic references, usually framed in decorative cartouches.

The makers of these quilts had access to an abundance of fashionable imported fabric and a growing number of domestic materials. Books, the decorative arts, architectural landmarks, and patriotic symbols served as design sources. Fruit, flowers, birds, and urns were popular motifs borrowed from painted Staffordshire porcelain and printed chintz fabrics from France and England. The influence of German folk art is evident in the quilters' frequent use of tulips, hearts, and Dresden-style vase motifs, often done in cut-paper technique to produce open, lattice-work designs. Baltimore's flourishing railroad and maritime industries inspired the use of train and ship designs.

The Industrial Revolution had changed the role of middle- and upper-class women from producers of goods to consumers. A woman's social life was closely tied to charitable activities for the church, in keeping with her status as moral guardian of the home. It was through sewing and quilt making that women participated in the major social, economic, and political developments of the time, such as making clothes for the poor or making quilts with political messages.

Recent research on Baltimore album quilts indicates that while some quilt blocks were commissioned from professionals, many of their creators were members of the Methodist church or had kinship or neighborhood ties. Two women who played important roles in the development of album quilts have been identified as Achsah Wilkins and Mary Evans. Achsah Wilkins contributed to the refinement of quilting techniques and styles. When a skin condition prevented her from sewing, she concentrated her efforts instead on designing quilt squares, using a wide range of imported fabrics, complex designs, and multi-layered cloth for special effects. Mary Evans, a professional quilter whose hallmarks were triple bowknots, prominent white roses, and rainbow variegated fabrics, is distinguished by her exquisite craftsmanship. Several squares in the St. Louis album quilt are attributed to her.

This quilt was made as a tribute to Elizabeth Morrison by a group of Methodist women. It is inscribed "Presented to E Morrison By Ladies of Baltimore, Md.," and has eight signatures. Two other inscriptions begin with the words "Friendship's Offering" and "Friendship's Gift." An additional message offers some insight into political events of the time, and perhaps into the quilter's sense of humor: "From one of the Rough & Ready/To the/Worthy President/Mary Ann Hudgins/1848." United States Army General Zachary Taylor, who later became the nation's president in 1849, was known to his troops as "Old Rough and Ready."



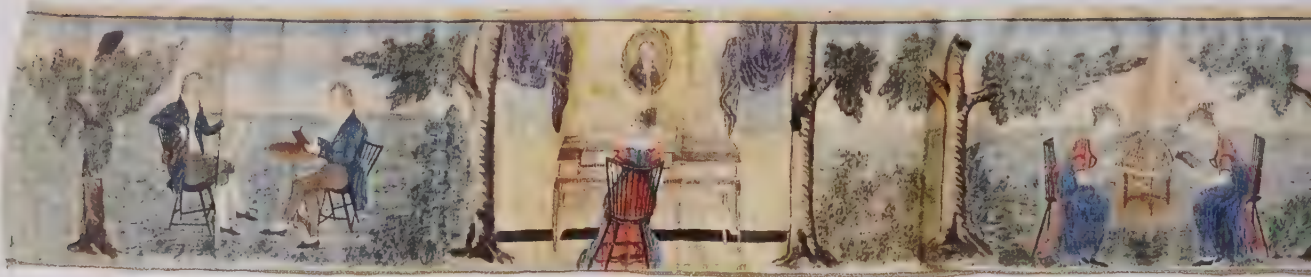
SCENES FROM A SEMINARY FOR YOUNG LADIES

American, c. 1810-20

Miniature Panorama: Watercolor and ink on silk

18 x 246 cm (7 x 96 7/8 inches)

Purchase: Funds given by the Decorative Arts Society 89:1976a



This very unusual work was done by an unidentified young schoolgirl. Although it is not known who painted this work or which schoolmistress directed it, the piece reflects the status of women's education and the content of popular culture in this country during the first decades of the nineteenth century.

Throughout the eighteenth and early nineteenth centuries, education in the United States became increasingly available to young girls of all social classes. Their coursework focused primarily on needlework skills or "the womanly arts" that they would need to fill their role in society. Reading and writing were emphasized to a lesser degree. As schools became more competitive for students, curriculum offerings expanded. Music, dancing, and drawing - "the ornaments of life for a female" as Jefferson called them - were available to a broader spectrum of society than ever before.

The young girls learned needlework by making samplers embroidered with the alphabet, Bible verses, or virtuous inscriptions. During the first quarter of the nineteenth century, the vogue for silk embroidered pictures embellished with watercolor had taken hold, and these costly and difficult projects quickly became the epitome of accomplished needlework. The production of ornamental pictures and elaborate samplers was very competitive among the schools.

This time period also marks the popularity of the panorama: a picture or series of pictures representing a continuous scene, exhibited a part at a time by being unrolled and passed before a single viewer or a group. Subjects included cities, landscapes, battles, or expeditions. First created in Edinburgh in 1789 by the Irish artist Robert Baker, panoramas became an international fad and a popular form of entertainment that could be viewed by a large portion of the population.

The young girl who painted this textile was obviously familiar with panoramas. Her work suggests that she attended a school that taught not only reading and painting, but music and geography as well. She painted what was familiar to her, such as girls jumping rope and making butter. While the buildings may depict the school she attended or her home, it is just as likely that she worked from a generic pattern. Teachers often provided pattern sources of buildings for use in embroidered samplers and pictorial silk embroideries.



SHAWL

Indian, Kashmir, c. 1860-70

Wool woven in tapestry twill technique

319 x 135 cm (126 x 53 inches)

Gift of Mrs. N.A. McMillan 89:1930

During the last quarter of the eighteenth century, the luxurious, colorful wool shawls of Kashmir, India were introduced to Western fashion by travelers and merchants. By the beginning of the following century, demand for these prized items had brought about an established shawl trade between East and West.

Near Eastern clothing has long favored shawl-like garments, most of which are worn wrapped around the waist. In India, however, shawls were worn exclusively by men, who would drape them around their shoulders. Thus, the adoption of the shawl by Western women gave it a new fashion identity, to the extent that periodicals of the time would describe women not as "well dressed" but "well draped." A leader of this trend was Empress Josephine of France, who reportedly owned between 300 and 400 shawls.

The cone or pine motif (*buta*) was initially the dominant decorative element in Kashmir shawls. Over time, these cones changed from small motifs included in naturalistic, floral arrangements to increasingly abstract forms. They eventually became large, elongated, scroll-like units laid out in ornate patterns.

The wool used for these shawls, known in the West as cashmere, came from a central Asian species of mountain goat, and was imported to India from Tibet. Cashmere fibers are extremely light in weight, soft, and silky. The area of Kashmir had a monopoly on the supply of this wool, which was seldom enough to meet demand. For this reason, and because they were woven by hand on horizontal looms using a laborious technique known as twill-tapestry weave, the shawls were very expensive.

It did not take long for European textile centers to try to copy Kashmir shawls. The most successful imitations, which combined traditional designs with motifs closer to European tastes, came from Norwich and Paisley, in England and Scotland, respectively, and from Lyon, France.

However, the European shawls were very different from their Indian counterparts. Several attempts at domesticating the cashmere goat had failed. Unable to secure the luxurious fiber, European weavers turned to various combinations of silk, cotton, and wool yarns, which yielded a heavier product that did not drape as smoothly. After the invention of the Jacquard loom in the early nineteenth century, industrialized countries were able to produce large, complex designs more quickly and inexpensively.

By the mid-nineteenth century, a complex network of shawl production had emerged. French manufacturers were imitating Indian designs at home and working directly with merchants in Kashmir who provided local weavers with designs geared to appeal to the West. English firms were copying French as well as Indian designs, many of which, were of French origin.

Despite the new designs and techniques, however, Kashmir shawls maintained their superior reputation. This led some weavers in the West to simulate Persian lettering on their shawls to give the illusion of authenticity. Meanwhile, Kashmir manufacturers took steps of their own to increase production and cut costs. One practice was to assign separate portions of a shawl to different weavers. In other instances, designs were embroidered rather than woven.

The demise of the shawl as a fashion favorite in the West has been attributed to several factors. The French market for Kashmir imports practically disappeared during the Franco-Prussian War of 1870-71. Moreover, the increasing supply of affordable shawls diminished their status as a luxury item, rendering them less desirable to the upper classes. While the industrialized centers of Europe were able to shift production to other marketable textiles, the livelihood of many shawl weavers in the Near East declined irrevocably.



TOWEL

Turkish, 18th-19th century

Silk embroidery on linen

204 x 97 cm (80 x 38 inches)

Bequest of Mrs. F.H. Cook 27:1955

The Turkish textile industry achieved a height of recognition for its luxurious knotted-pile rugs, brocaded fabrics, velvets, and embroideries during the Ottoman period (1077-1922). Among the many embroidered textiles produced in Ottoman Turkey were household and apparel pieces, religious hangings, accoutrements for military officers, and officers' tents (the Museum has two such tents in its collection).

While it is difficult to date these textiles accurately, the colors, stitches, and designs and their place in the development of the Ottoman applied arts, gives us the best information for attributing probable dates.

Europeans traveling in Turkey from the sixteenth through the nineteenth centuries were impressed with the extensive use of beautifully embroidered towels, head scarves, and bed covers. Gold and silver threads were used in the more elegant pieces. Motifs were specific to the intended use of the object, while patterns followed the general styles of the period.

Turkish towels—typically long and narrow, with floral embroidery at the ends—had a ritual role at every important event. They were used at births, circumcisions, and marriages, and were even placed over headstones in the tombs of deceased women. Towels also had everyday uses, of course, such as decorating the home, covering women's hair, or serving as napkins. They were also given as gifts and presented as prizes at public competitions.

Embroidery work done by women is the least documented of Turkey's textile enterprises; no factory records exist, and for the most part, such weaving was done in harems. Nonetheless, the embroidery skills of Turkish women were so highly prized during the sixteenth and seventeenth centuries that these artisans were sometimes taken as war booty to countries such as Hungary. As a result, distinct Turkish influences in the folk art and dress of many Balkan nations can be seen even today.



SHOULDER BLANKET

Native American, c. 1880-90

Navajo people, 3rd Phase, Chief's Blanket

Wool in tapestry weave technique

186 x 121 cm (73 x 48 inches)

Gift of Miss Margot Johnson 115:1947

The history of Navajo weaving begins six centuries after their ancestors left northwestern Canada and settled in the Southwest. It was during the seventeenth century that Navajo women learned the art of weaving through contact with Pueblo men. The earliest examples that exist today date only from the late eighteenth and early nineteenth centuries. The Navajo women's skill in weaving and their dynamic design sensibilities made the blanket the most highly prized textile in their culture.

What has come to be called a Chief's Blanket is misleading, as it suggests that only chiefs would wear such patterned blankets. The Navajo, however, did not have chiefs in the strict sense, and every member of the Navajo tribe wore blankets. Since they represented the finest weaving, blankets were the only textiles used for trade with whites or with high-ranking members of other tribes. Blankets like these, called wearing blankets, were secular and multi-functional; early photographs show the blanket being worn in a variety of fashions. They were used as a surface for sitting, as part of the bed, or as a protective cover for the door of the *hogan* (a Navajo dwelling made of logs and mud). Their use as rugs by the white culture came after trading posts helped create a demand for these pieces in the Midwest and Northeast.

The evolution of the Navajo chief-style pattern has been understood in three overlapping styles. The first phase, or plain-stripe style, consisting of narrow bands of white and natural black-brown, has its roots in early Pueblo weavings. Often the stripes were outlined with narrower stripes of bayeta yarns derived from a flannel fabric of European manufacture, usually red in color, which the Navajo had unraveled and respun to make new yarns for their own use. The second phase saw the more liberal use of red blocks with small design elements in them to create a more dramatic effect. In the third phase the blocks evolved into a diamond motif.

The Navajo weavers were aware of how the lines and motifs used in the design of the shoulder blanket would work with the body to create a specific effect. When wrapped around the shoulders and joined in front of the body, this shoulder blanket's bold patterning manifests a commanding image. The strong vertical lines created by blocks with dominant crosses serve to reinforce the extension of the body. Another row of blocks would have been centered on the back.



CURTAIN

English, c. 1898

M.H. Baillie Scott, 1865-1945

Cotton chenille in plain weave technique

182 x 116 cm (72 x 46 inches)

Purchase: Funds given by Mrs. Charles W. Lorenz 50:1991

Technological advances that made products more available and affordable had preoccupied the Industrial Revolution prior to the 1851 Crystal Palace Exhibition in London. Following the Exhibition, however, a movement of artistic reform began, whose most basic tenet was the equal weighting of the fine arts and the decorative arts. The subsequent development of the Arts and Crafts Movement in the last quarter of the nineteenth century brought new vigor to all the domestic decorative arts, but none were affected more than the textile arts.

Mackey Hugh Baillie Scott trained as an architect in the 1880s and went on to study art and design with the English designer Archibald Knox. In true Arts and Crafts style, Baillie Scott's architectural practice produced not only the structure, but furnishings for the interior; he also designed appropriate interior spaces as well. His residential interior work was admired for its use of simplified, but fanciful forms and rich glowing colors.

In the late 1890s, Baillie Scott and Arts and Crafts architect and designer Charles Robert Ashbee were invited by Ernest Ludwig, the Grand Duke of Hesse, to decorate a drawing room and a dining room in his palace at Darmstadt. It was the first major commission by a German patron for interiors in the style of the British Arts and Crafts Movement.

This curtain panel by Baillie Scott was probably created around the time of that Darmstadt commission. Its repetitive boxed tree border was likely part of a unifying decorative theme in the room for which it was designed; in fact, the panel design is similar to the design for a piano that was also commissioned for Darmstadt palace.

The curtain may have been produced by Alexander Morton & Company of Scotland, who employed local weavers to produce heavy-weight chenille yarn for curtains. The plain-weave technique created a two-sided pattern. This was particularly suitable for use as a portière, a heavy curtain made to cross a doorway.



RUG

American, 1907

George Grant Elmslie, 1871-1952

Wool in knotted, cut-pile technique

384 x 113 cm (151 x 44½ inches)

Gift of Mrs. Theodore D. Tieken 138:1973

George Grant Elmslie emigrated to the United States from Scotland in 1884. Trained as an architect in the Chicago office of William LeBaron Jenney, Elmslie was working for architect Joseph Lyman Silsbee by 1887, the same time as the young Frank Lloyd Wright. In 1889 Elmslie joined the firm of Adler & Sullivan, and in 1894 became their chief draftsman, a position he held until 1909.

In 1907, Sullivan's office was commissioned to design a large home for Mr. Henry B. Babson in Riverside, Illinois. The extent of Elmslie's participation in this project has been the subject of much debate. This is especially true since Babson later commissioned Elmslie and his new partners, Purcell and Feick, and not Sullivan's office, to produce eight more pieces of furniture for his house in 1912. At this time, it was not unusual for the architect of a residence to design the furniture and interior decorations as well. What makes Elmslie's participation in this project difficult to trace is another commission given to Purcell and Elmslie to produce a variety of service buildings for the Babson house in 1915 and 1916. The Babson residence was completed in 1909; it was demolished in 1960.

Photos of the interior furnishings of the Babson house were published in the July 1915 issue of *The Western Architect*. These show tempting glimpses of some of the many rugs designed for the residence. This narrow runner was one of several designed by Elmslie. The knotted cut-pile rug has repetitive multi-color center medallions. Although considerably restrained, the medallions have the same sort of geometric foliate interlace patterns that Elmslie contributed to the Schlesinger and Mayer Department Store (now Carson Pirie Scott) while working for Sullivan. The rug was probably made in Europe. A matching rug is in the collection of The Art Institute of Chicago. Both rugs were given to the respective museums by Mrs. Theodore D. Tieken, the daughter of Henry Babson.



EGUNGUN COSTUME

West African, Nigeria, Yoruba people, mid-20th century

Cloth, cowrie shells, earthen materials, wood

183 x 61 x 61 cm (72 x 24 x 24 inches)

Purchase 73:1990

The Yoruba people of the present-day state of Nigeria have occupied the southwestern part of that country for at least 1,000 years. Yoruba society is extremely complex, including small rural settlements as well as city-states. Throughout the centuries, the arts of performance, namely the masquerade, have provided social cohesion for the Yoruba at every level of society, from the highest political and religious officials to the lowest rural people. The Yoruba worship many special deities called *orisha*; in addition, there are ancestral cults that are celebrated collectively.

Within Yoruba society are smaller units called Egungun. Each Egungun society represents a particular family or an extended group based on kinship or, at times, less formal relations. At specific times of the year, or at the death of a family member, or when disease and witchcraft threaten social life, the ancestors are called upon to assist their living descendants. The term *egungun* means simply "masquerade;" the masquerade performance is known as Odun Egungun, meaning a festival for the ancestors.

To begin a masquerade, the ancestors must first be entreated through sacrifice and the throwing of kola nuts to grant their consent. Once permission is secured, the performance may continue for days; it always ends in the early hours of the morning. Masqueraders dance individually or in groups to the music of the bata drums and to the songs of the chorus. The entire neighborhood becomes electrified with the return of the ancestors, and the hope the ancestors can offer to meet the challenges that face the community in crisis as well as in daily life.

Although the origin of this particular costume is not known, it is certainly typical of Egungun. Generally such costumes have three components: a carved headpiece; a netted face cover; and layers of fabric to cover the body. The St. Louis costume displays a rich vestment of cowrie shells that symbolize the wealth the ancestors can bestow. Cowries were the standard currency in Yoruba society before being replaced by colonial and national currencies.

This lavish costume must have represented some high-ranking ancestors. During the performance, the twirling of the costume's panels would have created a stunning propeller-like motion, making the blurred and spinning presence of the ancestors especially dramatic.

So effective was the power of Egungun that it provided identity and social cohesion for the Yoruba, and even non-Yoruba, Africans who settled the new world as slaves. Today Egungun performances are an important event in Brazilian Afro-American society. The costumed tradition has also been translated into many West Indian festivals, including the Jamaican Jonkonnu.



WOMAN'S SKIRT

African, Zaire, Bakuba culture, 20th century

Raffia, woven and tie-dyed

62 x 468 cm (24½ x 184 inches)

Purchase: Friends Fund 10:1992

The Bakuba consist of several cultural groups from central Zaire who share aesthetic styles, types of governance, and some cultural customs. One of the Bakuba peoples, the Kuba, are known for their expertise in raffia weaving, embroidery, tie-dying, and a cut pile technique called Kuba velvet. Textiles held a special place in these cultures: the type of material and its construction, as well as the decoration of the piece, all indicated the social status of the person who wore the textile. The king and his family, senior advisors, female and male elders, all had particular styles of decorated textiles.

Over many centuries the Bakuba weavers have perfected the technique of fine raffia weaving. The process involves detailed work by both male and female craftspeople. The raffia palm leaf is processed to produce a string-like fiber which is then woven by men on a vertical loom. The fine, pliable material is then placed in a grain pounder or mortar and beaten with pestles by the women. This process creates a softer and more absorbent material which makes it more supple and less resistant to the tie-dying process.

Both men and women wore traditional skirt-like wraps for ceremonial occasions. This type of raffia skirt was worn by women during ceremonies like weddings, funerals, and enthronement. The concentric circle design was created by the ancient method of tie-dying. The artist stitched the material into bunched circles, creating a thickness of material that restricted the dye penetration. When the stitches were removed, the original undyed textile was revealed. This same process was repeated to protect previously dyed areas of the cloth when the textile was redyed for the addition of another color.



Two dyes were used to produce the three colors on this piece. The deep red dye comes from the inner bark and fibers of the camwood tree. The deep blue dye was obtained from the fermented leaves and stems of the indigo bush. The third dark color was achieved by overlapping the two. The selection of the colors for this special skirt would not have been arbitrary, since both dyes have ritual importance to the Bakuba cultures.



HUIPIL

Guatemalan, San Antonio Aguas Calientes, 20th century
Cotton and rayon woven in supplementary weft technique
48 x 64 cm (19 x 25 inches)
Gift of Raymond E. Senuk and Judith L. Gibbons 137:1988

The colorful textiles that are woven in the highlands of Guatemala derive from a tradition that goes back to pre-conquest times. The isolation of agricultural villages scattered in the mountainous terrain have accounted for various degrees of assimilation of Western traditions by the inhabitants of the region over the centuries. The intensity and duration of contact with Europeans can often be determined through dress. A person's village of origin and social standing within it often can be identified by the patterning and color schemes used in his or her dress.

Women still continue to wear traditional costumes consisting of a huipil (a tunic-like blouse which comes from an Aztec word meaning "my covering"), a skirt, a belt, and a shawl. Men's costumes, which consist of pants, a shirt, and a belt, more closely follow European dress, largely due to outside contact and the pressure to conform.

Huipils are woven by women on back-strap looms. Depending on the region it comes from, a huipil can be constructed of one to three woven panels. Most decorative patterns are made by a weaving technique known as supplemental weft weaving, although some embroidery also is used. Patterning might appear all over the front and back, or it might be concentrated on the shoulder and center panels. Typical are bands of geometric patterns or animal motifs. Because each panel is woven separately, the patterns have to be woven perfectly so they will match precisely when joined.

Traditionally, only hand-spun cotton fiber and local dyes were used. However, in the twentieth century there has been increased use of commercially produced yarns, including rayon, that have been colored with bright, synthetic dyes. While the intense colors used in contemporary weavings may not appeal to foreigners' tastes as they do native, these technological changes are yet another example of the way materials are transformed and assimilated into a culture's textile traditions.



DARK LIGHTNING

American, 1991

Jane Sauer, born 1937

Fiber sculptures; painted and waxed linen, knotted on foam

86.5 x 25.5 x 23 cm (34 x 10 x 9 inches)

Purchase: Friends Fund 322:1991

With roots that extend to pre-history, basketry has had an important functional, yet creative role in the world's cultures. In the twentieth century, the art of basketry has evolved through innovation and experimentation and is no longer constrained by practical considerations or local availability of organic materials. Contemporary artists who work in basketry techniques build upon the insight of previous artists from long ago to make objects of beauty that often have an aspect of interpretation and commentary on today's world.

Jane Sauer is one artist who has actively pioneered this progression. Her inventive use of a knotting technique combined with her use of abstract sculptural forms has earned her an international reputation as one of the field's leading artists. Although she studied painting, Sauer prefers the tactile and three-dimensional properties of fiber. Typically, she carves the shape of the piece from foam and uses this as a core, building up a surface with rows of knotted, pre-painted linen threads.

Sauer has said that *Dark Lightning* is about human relationships: husbands and wives, parents and children, or friends. In this work the individual units stand by themselves, but they are also part of a whole, so that the negative space between the units is as consequential a part of the whole as is the positive space. The hot color in the center draws the viewer into the piece to explore a more intimate realm. This sculpture was inspired by a sunset Sauer experienced in the Southwest, where the spaces between the darkened vertical geological formations are pierced with vibrant oranges radiating from the horizon.



KATSINA/1-C

American, 1992

Ramona Sakiestewa, born 1948

Wall hanging: wool and cotton in tapestry weave technique

127 x 188 cm (50 x 74 inches)

Anonymous gift 152:1993

Ramona Sakiestewa is a textile artist from the Southwest who has taken a global approach to her art. Her Hopi father provided her entry into Native American rituals such as the Kachina masquerades. In addition to the textile traditions of the Southwest, Sakiestewa's works have incorporated other influences of the world's cultures—from African Kuba cloth and prehistoric petroglyphs to Japanese garden design and the architecture of Frank Lloyd Wright. She uses distinctively pure color, abstract designs, and skillful weaving in pieces she calls "American Southwest Tapestry."

Sakiestewa views herself as a designer and colorist, experimenting with commercial and local dye ingredients. Her work draws comparisons to the color-field paintings of Frank Stella and Gene Davis, whose work she studied during her art training in New York City. Although the vertical loom is traditional to the Southwest, Sakiestewa prefers the horizontal treadle loom. Her weavings are completely finished on both sides and, unlike traditional weavings, the ends are not fringed but have finished hems.

This weaving is from a series titled *Katsina*, which is a variant spelling of the word "kachina." Kachinas are both the spirits that the Hopi believe control the universe as well as the masked dancers that represent these spirits. The Hopi people once relied on agriculture for their livelihood, and kachina dancers would come to live in the villages for six months of the year to ask the spirits for rain and good growing conditions. Through song, dance, and prayer kachinas simultaneously would represent and appeal to the spirits. Although less dependent on agriculture now, the Hopi still perform these ritual ceremonies.

The broad crimson, gold, and deep blue stripes in Sakiestewa's *Katsina* are an abstraction of kachina forms. The patterns in the series were inspired by the cloaks that the dancers wear, and black squares on the white ground represent rain. The wools were imported from Sweden.



JO BAKER'S BIRTHDAY

From the French Collection II Series, 1993

Faith Ringgold, American, born 1930

Quilt: paint, ink, cotton fabrics, quilted

Purchase 10:1994

Faith Ringgold's work has evolved from conventional canvas paintings to painted story quilts. Through her artistic sensibilities and her historical interpretations, Ringgold has created an effective way of presenting important African-American experiences from the African diaspora to the Harlem Renaissance to the phenomenon of Michael Jackson. She approaches quilting as a form of social commentary.

Jo Baker's Birthday pays tribute to both the dancer Josephine Baker and the painter Henri Matisse, two artists whom Ringgold counts as influential to her philosophy and artistic endeavors. Two of Matisse's works, *Harmony in Red* and *Odalisque with Magnolias*, are clear and intended references. This work considers Josephine Baker's rise to fame and the rumor that she may have modeled for Matisse at one time. The sensitive portrayal of Baker captures her energy and vitality at the peak of her career. The narrative, written into the panels above and below the image of Baker, addresses issues of racism and sexism in the United States and Europe; their effect upon African-American, especially women, artists; and fulfilling the role of motherhood while becoming an accomplished artists.

The French Collection I and II are two series of work that revolve around one historical theme: the lives of African-American artists who lived in Europe, especially France, during the twentieth century. In Ringgold's words, she "reshapes history" by integrating these artists with the lives of many famous European artists and, in this process, gives the reader/viewer a history lesson. To do this Ringgold created a fictional character named Willa Simone, who went to Paris in 1920 at the age of 16 to become an artist. The personae of Ringgold the creator; Willa Simone the artist/narrator; and the subject of the quilt, Jo Baker, in this case, are intertwined in complex and intriguing ways.

Ringgold refers to these paintings as story quilts. In this work a large canvas was quilted prior to painting. Starting with a painted pink ground, Ringgold worked her colors from dark to light. In traditional quilt fashion, piece of fabric were pieced together for the border which combines imagery from two cultures: the inner border is an African-inspired tie-dyed cotton damask while the outer border is made from French chintzes. The story was inscribed onto the cloth after the other elements were completed.



GLOSSARY

Applique - decoration laid on and applied to another surface by means of stitches. In quiltmaking, layers of fabric for separate designs of petals, leaves, figures, etc., are cut out for size and effect, the edges turned under, and sewn to the ground fabric.

Back-strap loom - a small, portable loom consisting of two wooden bars or sticks around which the warp yarns are wound; these vertical yarns determine the length of the fabric. One end of the loom is tied to a tree or a stake and the other end is attached to a belt fastened around the weaver's back. The weaver controls the tension by leaning backwards. The width of the loom is limited to arm's reach.

Bobbin lace - a generic term for all lace made by plaiting and twisting together a number of threads wound on small bobbins and secured at the top to a hard pillow.

Brocading - a process of patterning a woven textile with additional weft yarns while the piece is being woven. Brocading wefts can be of any fiber, including metallic threads. They are confined to pattern areas only and do not run the entire width of a textile.

Chenille yarn - the French word for caterpillar, chenille is a yarn that has a fuzzy pile effect, protruding from all sides like a caterpillar. When chenille yarns are woven, the fabric produced is also known as chenille.

Ciséle velvet - a type of velvet in which areas of cut and uncut pile-loops are combined, producing a contrast in texture and tone.

Cutwork - originally an applique of cut-out shapes, the name was transferred to embroidery in which part of the ground was cut away. From the mid-sixteenth century, it was the generic name for all forms of needle lace based on a woven ground.

Drawloom - a hand loom for pattern-weaving (equipped with an apparatus called the drawloom figure harness) which controls the warp threads in such a way as to ensure exact repetition of a pattern unit in the width and length of the textile. The figure harness is operated by the weaver's assistant, who is called a drawboy. The drawloom was the principal mechanism used to weave complex repeating patterns from late antiquity to the nineteenth century in Near Eastern and European textiles.

Embroider - to ornament textile materials by needle with yarn or other flexible material so as to embellish the design and appearance of the article.

Free shuttle or free spindle technique - the process of inserting weft yarns into a weave with the fingers.

Ground - the base weave and fabric which surrounds the figures, fancy effects, and motifs in some materials. Typically, fabrics made of simple weaves are used for ground work.

Harness loom - a horizontal loom in which a device called a heddle enables alternate warp threads to be raised. This forms a shed—an opening between the raised and unraised or lowered threads through which the weft yarns can pass.

GLOSSARY

Metallic yarns - lustrous threads made of metal strands such as silver, gold, or copper. Before the twentieth century, metallic yarns were produced in three ways: by cutting very thin strips of metal and using them as thread; adhering narrow strips of metal onto a substrate such as paper or leather; or by spirally wrapping a strip of metal around a core yarn of silk, linen, or cotton.

Needle lace - a general term for all forms of open work that are constructed stitch by stitch with a needle and thread.

Quilting - the process of sewing a padding or insulating material between two pieces of fabric to prevent the shifting of the contained material. Quilting uses a decorative stitch pattern that enhances the design of the top layer.

Selvages - the finished side edges of a textile, sometimes of a different color from the rest of the textile.

Stuffed work - see trapunto

Supplementary weft - yarns used for woven patterning in addition to the ground weft.

Tapestry weave - a weft-faced plain weave with weft threads of different colors, each of which is interwoven with the warp only in the areas where its color is required to form the pattern.

Trapunto - a type of quilting in which the pattern is outlined with single stitches and filled with padding to give an additional high-relief effect to each part of the design.

Twill weave - a basic weave characterized by a diagonal rib, or twill line.

Velvet - a textile which uses rods during weaving to create a looped pile above the ground weave. Solid velvets have the pile covering the ground completely; voided velvets have areas of the ground left free of pile. In cut velvet the loops are cut, while in uncut velvet they remain uncut. (see *ciséle*)

Vertical loom - a loom consisting of two vertical posts (or even two slender trees) connected by two cross posts forming a rectangular frame from which the warp yarns are strung. The weaver sits in front of the frame using string heddles to raise or lower alternating warp threads that provide space between the two planes for the weft yarns to pass through.

Warp - the set of yarns running lengthwise of a woven fabric. Stretched in parallel lines in the loom, specific yarns are alternately raised and depressed to allow the shuttle to pass and insert a weft yarn.

Weft - the set of yarns running crosswise, or selvege to selvege, of a woven fabric. Also known as filling yarns, picks, or woof.

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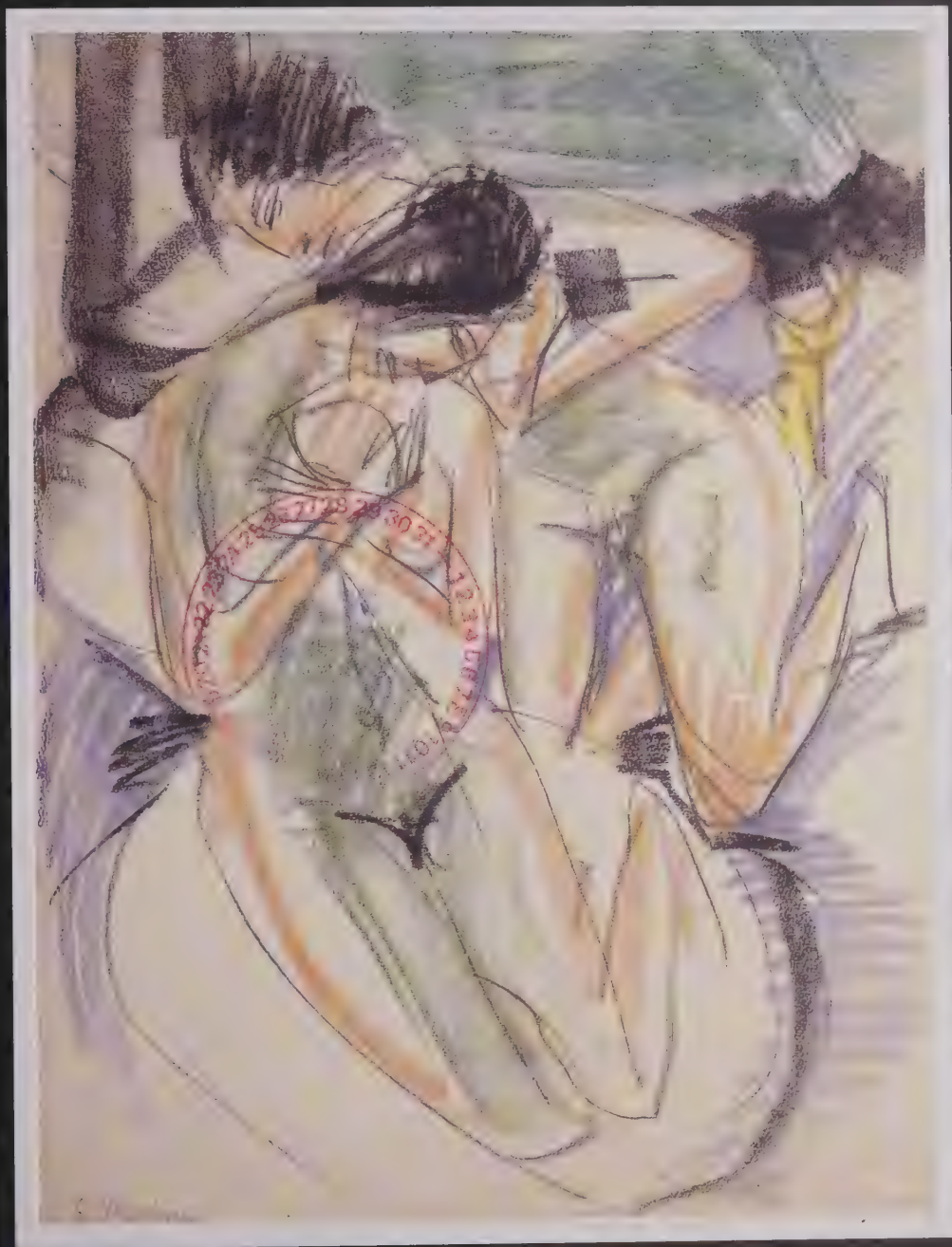
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MODERN GERMAN DRAWINGS

1875-1950

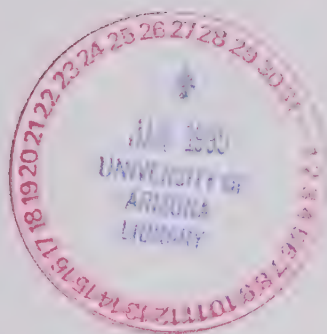


THE SAINT LOUIS ART MUSEUM

WINTER 1994 BULLETIN

MODERN GERMAN DRAWINGS

1875-1950



Barbara Butts

THE SAINT LOUIS ART MUSEUM

WINTER 1994 BULLETIN

The drawings and watercolors in this publication were created during the 75 years that saw the unification of the German nation after the victory over the French in the Franco-Prussian War of 1870-71; the emergence of Germany at the turn of the century as the greatest industrial power in the world after the United States; and Germany's devastating defeat in two World Wars. Although these were years of triumph and turmoil, they were among the richest in the history of German art as the nation entered the mainstream of the visual arts in Europe.

One of the manifestations of Germany's emergence as a cultural force befitting a world power was the formation of outstanding museum collections. With the support of Kaiser Wilhelm I, the Berlin museums in particular made ambitious moves to document the history of civilization and artistic achievement. Vast monuments from ancient Greece and Babylon (works that dwarfed the famous *Elgin Marbles* in the British Museum) were transported to Berlin. Berlin became the new home of the *Great Altar from Pergamon*; the huge portal of the Hellenistic marketplace of Miletus, a Greek city of Asia Minor; and the *Ishtar Gate* from Babylon. Also brought to Berlin were the contents of entire Egyptian tombs and, particularly important to the artists featured in this publication, numerous works from the Pacific where the Germans had established an empire.

Germany's cultural ambitions are also seen in the clear admiration of her medieval and Renaissance past by modern masters such as Lovis Corinth, Otto Dix, Ludwig Meidner, and Emil Nolde. Their work reflects an awareness of German medieval and Renaissance art at a time when Wilhelm Worringer, in his groundbreaking *Abstraction and Empathy: A Contribution to the Psychology of Style* (1908), singled out for praise the pictorial pathos of Grünewald and contrasted the gentle organic art of Greek antiquity with the ecstatic quality of northern European Gothic art which put intensified life over and above anything organic.

Germany's exhibit at the 1904 World's Fair in St. Louis was another reflection of her cultural striving. Boasting the fourth largest exhibit at the Fair—after the United States, France, and England—Germany clearly hoped to show that she had entered the mainstream of European art and industry. While the selection of artists to be represented at the Fair became controversial and certain groups such as the progressive secessions withdrew from the exhibition to protest the selection process, Germany could still be content with a favorable reception by

the American critics and public, and take pride in her share of medals and honorable mentions.¹

Even before the German occupation of Paris after the Franco-Prussian War, German artists had been travelling to that city in increasing numbers to study or merely to visit. After the founding in 1899 of the Berlin Secession—a group of artists including Max Beckmann, Lovis Corinth, and Max Liebermann who came together as proponents of Impressionism—an ever-increasing range of modern art from France could be seen in Berlin. The paintings of the Impressionists as well as works by Vincent van Gogh, Paul Cézanne, and Henri de Toulouse-Lautrec could be seen in the exhibitions of the Berlin Secession and at the Paul Cassirer Gallery, where Corinth had become smitten with the work of Edouard Manet in 1906. The Fauves and the Futurists could be seen at the Sturm Gallery in Berlin in 1912-13.

By World War I, Berlin had become an artistic center; Liebermann was the major exponent of Impressionism in Germany and Corinth was painting in a more expressive style after his stroke in December 1911. Originally founding members of the Berlin Secession, Liebermann and Corinth themselves came to represent the establishment. Under the leadership of Nolde and Max Pechstein, the New Secession seceded from the Berlin Secession in 1910. By then Nolde and the group of artists known as the Bridge (*Die Brücke*) to which he had briefly belonged—notably Pechstein, Ernst Ludwig Kirchner, and Erich Heckel—had moved beyond Impressionism and were part of a pan-European expressionist movement. Like Henri Matisse and the Fauves in France, they violated natural form and color in favor of expressiveness. And like the French avant-garde, the Bridge stressed, in the words of Donald Gordon, “the primacy of *personal creative process* over both natural subject and pictorial result.”² Formed in 1905, the Bridge derived its name from the writings of Friedrich Nietzsche and his theory that man was a bridge leading to an elevated state of humanity. The revolutionary, anti-establishment stance of the Bridge artists is clear in the first sentences of their 1906 manifesto: “Putting our faith in a new generation of creators and art lovers we call upon all youth to unite. We who possess the future shall create for ourselves a physical and spiritual freedom opposed to the values of the comfortably established older generation. Anyone who honestly and directly reproduces the creative force that is within him is one of us.”³

The Bridge sought inspiration and renewal in the art of Asian and tribal cultures at a time when Worringer was questioning the European-Classical valuation of art in terms of its ability to approximate a natural model. In *Abstraction and Empathy*, he sought to replace the classical model with a new psychology of aesthetics that accepted different styles as the reflection of differently directed volitions. Pointing to tribal and Asian art, he characterized the urge to abstraction as raising the organic into a timeless sphere. Worringer's work was a source of inspiration for the Munich artists' group, The Blue Rider (*Der Blaue Reiter*), which championed abstraction as the means best suited for lifting the human soul to a higher spiritual plane. Worringer's work was read by Franz Marc, who was moving toward ever greater abstraction when he died at Verdun in 1916. Another member of The Blue Rider was the Russian artist Wassily Kandinsky, who developed his theories of abstraction in *On the Spiritual in Art*, 1912. Paul Klee, also a member of The Blue Rider, was interested in folk art, children's art, and tribal cultures. He developed his own formal theories to free artists from the confines of representation and lift them to a more intuitive level. His goal, he asserted, was to reveal rather than to depict.

It is worth noting that many of the works featured in this publication were made in Berlin, Germany's fastest growing urban center. Perhaps it can be said that a dual response to Berlin and to modern society, one of confronting and one of turning away, is anticipated in works by Max Klinger done in that city in 1882-83. Klinger confronts modern urban problems—poverty, prostitution, alcoholism, domestic violence, suicide, and murder—in socially critical prints and escapes from the same in mythological fantasies. Berlin was home to the increasingly introspective Adolph von Menzel and to the socially critical Käthe Kollwitz. It was the city that evoked Meidner's horror and fascination and the place where George Grosz maintained the grim humor that allowed him to play out his dreams and fantasies in three personalities: Grosz; Count Ehrenfried, the elegant aristocrat preoccupied with becoming more cultivated; and the American medical man, Dr. William King Thomas.⁴

Kirchner was fascinated with Berlin's frenetic nightlife, but he also escaped into the rarefied atmosphere of his studio or to the unspoiled landscape of Germany's northern coast. Nolde, too, turned to nature even while maintaining a studio in Berlin, depicting the flowers and seascapes of his native northern German coast or, in the 1920s, the plants and animals in



Figure 1
 Otto Dix, German, 1891-1969. *At Langemarck (February 1918)*, from the portfolios *War*, 1924. Etching and drypoint; 25 x 30.4 cm.
 Purchase: Friends Fund 32:1994

Berlin's botanical garden and aquarium. After the abdication of the Emperor and the creation of the Weimar Republic in 1918, Corinth too would long to escape, at least intermittently, from the Prussian capital. The patriot Corinth turned to the Walchensee in Bavaria, where he created his most inspired landscapes.

In the 1920s, Berlin was the home of idealist groups championing the working class and at the same time the "epicenter of self-indulgent Americanism."⁵ St. Louisan Josephine Baker made her mark in Berlin in the 1920s. Count Harry Kessler, diplomat, art collector and writer, thought to cast her in a musical piece on the theme of the Song of Solomon: "Miss Baker would be dressed (or not dressed) on the lines of Oriental Antiquity while Solomon would be in a dinner jacket, the whole thing an entirely arbitrary fantasy of ancient and modern set to music, half jazz and half Oriental, to be composed perhaps by Richard Strauss."⁶ Dix painted the caustic *Three Women* (see Figure 10) during his brief period in Berlin from 1925 to 1927.

The fall of the Empire and its replacement with the Weimar Republic, the idealistic socialism of the intellectual elite after the Russian Revolution of October 1917, and the unemployment and soaring inflation brought about by the terms of the

Treaty of Versailles all added to the artistic foment in Germany and in particular Berlin. The range of possibilities can be seen in terms of two works created in Germany in the 1920s: Otto Dix's portfolios, *War* (Figure 1), harshly depict the horrors of trench warfare, and László Moholy-Nagy's elegant, non-objective collage *G SMIRG* (Figure 2) aimed at transforming society by freeing it from outdated ideas, including representation.

By the 1930s most of the artists represented in this publication were suffering at the hands of the Nazis, who declared them degenerate, forced them to resign from their teaching positions, and pulled their art out of German museums. As a Jew, Liebermann was forbidden to paint or exhibit from 1933 until his death in 1935. Kollwitz was forced in 1933 to resign from the Prussian Academy, to which she had been elected in 1919 as the first woman member. Heckel and Kirchner were both forbidden to create, exhibit, or sell their works; a distraught Kirchner committed suicide at his mountain home in 1938. Meidner, who had proclaimed his Jewishness, was forced to flee to London in 1939; Grosz, an outspoken critic of the Nazis, emigrated to the United States in 1933. Dix lost his post as professor at the Dresden Academy. Both he and Nolde were forbidden to be publicly active as artists. Klee, too, was forced to resign from his teaching post at the Düsseldorf Academy and moved to Bern. Beckmann, stripped of his teaching position in Frankfurt, emigrated to Holland and later to the United States where he taught at Washington University in St. Louis in the late 1940s. From his exile in Amsterdam, Beckmann created allegories of the condition of man and mapped out his dreams for the liberation of his homeland from Nazi tyranny. Although Corinth had died in 1925, the Nazis declared his more freely and expressively executed late work degenerate, pointing to a "lack of technical and artistic skill."⁷ Marc's work, too, was considered "degenerate," even though he had earned the Iron Cross and died for his country in World War I.

Much of the art deemed degenerate by the Nazi government was sold abroad both at auction and through private galleries. As early as 1939, the German expatriot Curt Valentin was able to purchase works directly from the Propaganda Ministry in Germany.⁸ Thus through the actions of the Nazi government, Nolde's *Swimming Turtle*, seized from the Folkwang Museum in Essen, and Kirchner's *Bather* (48:1947), formerly in the Kunsthalle in Mannheim, found their way to St. Louis, purchased by the Museum in 1948 and 1947 respectively. In

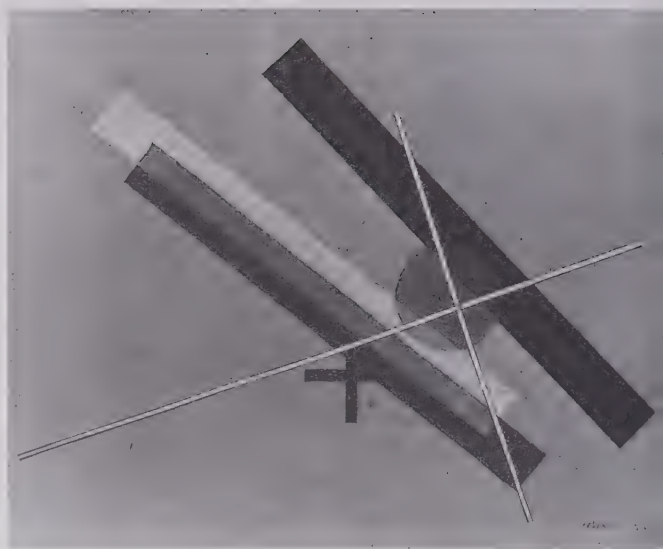


Figure 2

László Moholy-Nagy, Hungarian, 1895-1946, active Germany 1920-1935. *G SMIRG*, 1923. Watercolor and collage on sandpaper; 22.9 x 29.7 cm.

Purchase and Bequest of Horace M. Swope by exchange 67:1969

1953, St. Louisan Morton D. May purchased Kirchner's *Two Nudes*, which the artist had given to the National Gallery in Berlin in 1919 and which had been seized by the Nazis in 1937. The following watercolors and pastels were sold to May as being formerly in the collections of German museums: Otto Müller, *Nude before a Tent*, watercolor and pastel (acc. no. 362:1955; formerly Schlesisches Museum der bildenden Künste) and *Seated Nude*, pastel (361:1955; formerly Städtisches Kunstmuseum Düsseldorf), Emil Nolde, *Head of a Prophet*, watercolor (369:1955; formerly Nationalgalerie, Berlin) and *Two Girls* (371:1955; formerly Museen der Hansestadt Lübeck). Kirchner's *Standing Nude* (358:1955), sold to May at the same time, was formerly in the Kunsthalle in Hamburg.⁹

Modern German art found a champion in Morton D. May. In the late forties, May bought the first of what was to become the largest collection of Beckmann paintings in the world from Curt Valentin. May, who became a friend and devoted patron of Beckmann, wrote to the artist's widow on December 15, 1955, "I hope to establish a Beckmann room at the St. Louis Museum which some day will attract people from all over the

world such as the Prado for El Greco and in Venice for Tinteretta (sic!).”¹⁰ I.B. Neumann, who had championed modern German art in America ever since he moved to New York in 1924, brought other modern German artists to May’s attention.¹¹

May’s gift of 45 modern German drawings and watercolors between 1955 and 1958 is celebrated in this publication. So too are the astute purchases of Perry Rathbone, who was the Museum’s director from 1940 to August 1942 and then, after returning from World War II, from December 1945 to 1955. Rathbone was responsible for the purchase of works by Beckmann, Kirchner, Klee, Müller, Nolde, and Karl Schmidt-Rottluff that complemented May’s collection. Since 1989 the Museum has made an effort to augment its outstanding collection of modern German art with the addition of drawings, watercolors, prints, photographs, and design objects. Among the new acquisitions featured in this publication are works by Corinth, Dix, Grosz, Klinger, Liebermann, and Menzel. Thus the Museum has built a base into the late nineteenth century for May’s twentieth-century collection and added key works in the twentieth century as well.

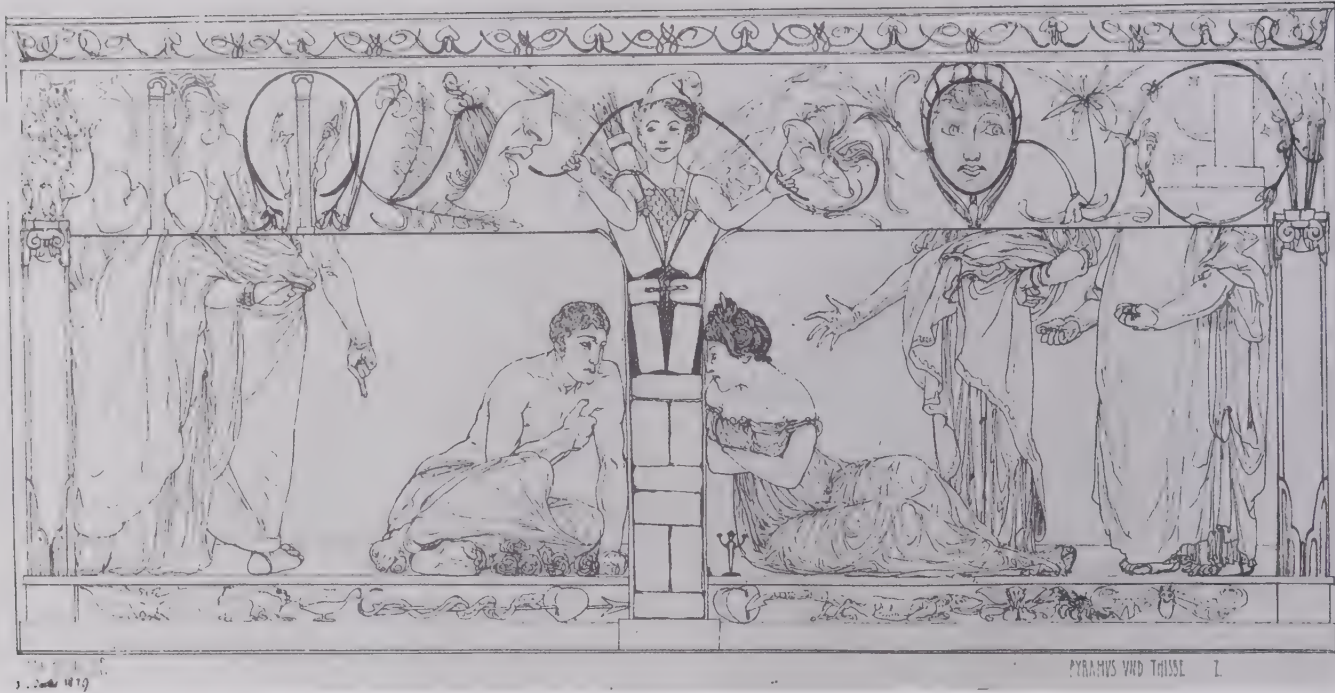
I should like to thank James D. Burke, Sidney Goldstein, and Michael E. Shapiro for giving me the opportunity to write this Bulletin and for sharing my enthusiasm for German drawings. I am deeply grateful to Lucy MacClintock who kindly acted as an outside reader; her trusted advice changed the character of the entries in more ways than I can acknowledge. I would also like to express my gratitude to Molly Hutton and Betha Whitlow and to the Department of Art History at Washington University for supporting them as research assistants for this project in the summers of 1993 and 1994. The project would not have come to fruition without their hours of patient research. I should also like to thank the many current and former colleagues at The Saint Louis Art Museum who advised and assisted at various stages of the Bulletin and accompanying exhibition: Mark Buckheit, John Butler-Ludwig, Jon Courmoyer, Cathryn Goodwin, Bette Gordon, Tracy Hardgrove, Jackie Lewis-Harris, Pam Paterson, Arthur Rogers, Joyce Schiller, Stephanie Sigala, Norma Sindelar, Stephanie Smith, Freda Stelzer, Suzanne Tausz, Diane Thomas, Clare Vasquez, and Pat Woods. I am particularly grateful to Mary Ann Steiner for her insights and patient editing over many months. A special thanks also goes to Kristin Makhholm, formerly Curatorial Assistant in the Department of Prints, Drawings, and

Photographs, and her successor, Olivia Lahs-Gonzales, who have shared my enthusiasm for building and documenting the Museum’s collection of modern German art. I have benefited greatly from the suggestions about publishing the Museum’s modern German art holdings made by the consultants who came to St. Louis under the auspices of a Mellon Foundation grant: Timothy O. Benson, Barbara Buenger, Stephen C. Foster, Charles W. Haxthausen, Peter Jelavich, Robert Jensen, Peter Nisbet, and Angelica Zander Rudenstine. I should also like to acknowledge the many colleagues who have shared their knowledge and answered inquiries about works in the Bulletin: Mayen Beckmann, Mary Jane Benedict, Eugen Blume, Craigen Bowen, Trudy Cancio, Cornelia Dertinger, Stefan Frey, Hubertus Froning, Robin Garton, Margarete Heck, Jane Kallir, Petra Kuhlmann-Hodick, E.W. Kornfeld, Hans-Ulrich Lehmann, Bruce and Angelika Livie, Karl-Heinz Mehnert, Peter Nisbet, Susan Peers, Susanne Petri, Manfred Reuther, Gottfried Riemann, Gisela Scheffler, Reinhard Spieler, Hansjörg Wyss, and Ursula Zeller. Never far from my thoughts during the preparation of the publication was the generosity of the donors, who are named in the credit lines of the individual objects.

Notes

- 1 On Germany’s participation in the World’s Fair in St. Louis and the controversy surrounding the selection of paintings and sculpture, see Paret, 1980, pp. 112-55.
- 2 “On the Origin of the Word ‘Expressionism’”, 1966, pp. 368-85, esp. p. 371.
- 3 Translated in Miesel, 1970, p. 13.
- 4 Letter to Robert Bell, end of September, 1915, quoted in *Schneede*, 1979, p. 42.
- 5 Iain Boyd Whyte in London, 1992, p. 32.
- 6 Kessler as quoted in Hammond, 1988, p. 38.
- 7 As quoted by Dagmar Grimm in Los Angeles, 1991, p. 222.
- 8 Andreas Hüneke in Los Angeles, 1991, pp. 129-131.
- 9 According to a letter of January 13, 1953 from the Curt Valentin Gallery to Morton D. May.
- 10 I should like to thank Michael E. Shapiro for calling to my attention this letter in the May archives at The Saint Louis Art Museum.
- 11 St. Louis, 1970, p. 5.

Max Klinger, 1857-1920
Pyramus and Thisbe I, 1879



The son of a Leipzig soap manufacturer, Max Klinger was celebrated in his lifetime as a genius comparable to Albrecht Dürer, Leonardo da Vinci, or Michelangelo. The Leipzig publisher and arts patron Georg Hirzel jokingly addressed his friend in a letter of July 4, 1916 as “Maxelangelo-maestro. That’s as far as my Italian goes.”¹ But Klinger’s fame quickly subsided, and by 1920 his death was greeted by critic Julius Meier-Graefe with the words, “The only honor that we can pay such people is to finally bury them.”² Although Klinger’s fantastic imagery was admired by the Surrealists, his influence was largely eclipsed by expressionistic and abstract tendencies. Since the 1970s, the artist has been reconsidered as an important link between the German romantic tradition and the expressionist movement.

A painter, sculptor, and printmaker, Klinger is today most celebrated for his print cycles. *Pyramus and Thisbe I* is a preliminary drawing for the second of fourteen major print cycles that Klinger etched between 1879 and 1915. The cycle, *Rescue of Ovid’s Victims*, executed while Klinger was studying in Brussels in 1879, reveals the young artist’s admiration for the fantastic paintings of Arnold Böcklin, whose boisterous depictions of mythological figures so appealed to the German middle class.

Klinger wrote to his parents that he had only held true to part of the action of Ovid’s tales of the transformation of classical characters and that he had always changed the conclusion so that the metamorphosis is foiled.³

The classical myth of Pyramus and Thisbe, which anticipates Shakespeare’s *Romeo and Juliet*, tells of two lovers in ancient Babylon. Unable to marry because their parents were feuding, Pyramus and Thisbe spoke to one another through a crack in the wall that separated their two properties. One night they arranged to meet outside of town at the tomb of Ninus, the legendary founder of Nineveh. Thisbe, arriving first, was frightened by a lioness and fled, leaving behind her scarf. Finding the lioness’s footprints and Thisbe’s torn scarf, Pyramus believed his lover to be dead and slew himself with his sword. Thisbe came back to find Pyramus’s body and in turn killed herself. The fruit of the nearby mulberry tree, which had previously been white, thereafter grew red from the lovers’ spilt blood. In Klinger’s ironic updating of the tale, Thisbe is seduced by a local hunter while she waits for Pyramus. Pyramus confronts Thisbe’s new friend only to receive a sound thrashing. He returns home and collapses into bed, while his mother scolds him and the servants look on in laughter.⁴

Max Klinger, 1857-1920

Pyramus and Thisbe I, 1879

pen and black ink over graphite lines on dark cream wove paper
13.2 x 25.7 cm

Purchase: Museum Shop Fund 359:1991

Along with the sarcophagus-like format and antique draperies, Klinger's exaggeratedly simple line drawing evokes neo-classical drawings. It particularly recalls the stylized and rarefied classicism of the German romantic painter and printmaker Philipp Otto Runge.⁵ Klinger cuts off the upper part of the parental figures, concentrating the parents' disapproval in hand gestures and focusing our attention on the two crouching lovers.

The St. Louis drawing is a careful preliminary design for a print whose imagery contains the entire story in rebus form. Klinger described the frieze across the top as containing these elements: hearts separated by a wall covered with *Thronenregen*; a mirror as a symbol of vanity (the mirror is empty in the print); the invitation to the grave of Ninus; Cerberus; cupid using his bow as a telephone; the ear of Thisbe; the plighting of troth through the wall; and marriage torches.⁶ "Thronenregen" apparently refers to the flower, perhaps golden rain or laburnum; with its drooping clusters of yellow flowers, it is a symbol of one who is forsaken.

In the St. Louis drawing the mirror reflects Thisbe's face, perhaps alluding to her vanity as the cause of her betrayal of Pyramus in Klinger's version of the tale. The figure of cupid, also a term figure⁷, marks the boundary between the properties and may represent "established boundaries" in a moral sense as well. In one version of the story of Pyramus and Thisbe, Thisbe commits suicide after becoming pregnant before her marriage to her betrothed, Pyramus. Cerberus is the guardian of the entrance to Hades and may also stand for established boundaries.⁸

As Lucy MacClintock has noted, the St. Louis drawing reveals the young artist's satirizing of both the style and symbolism of Neoclassicism. Until late in the nineteenth century, Brussels remained the center of an attenuated, eroticized form of Neoclassical painting inherited from Jacques-Louis David (who was in exile in the city from 1816-1825) and his Belgian followers. Within this tradition, Ovid's *Metamorphoses* were seen as embodying the quintessential Neoclassical theme: the transformation of matter or body by mind or spirit. Younger artists, however, saw this stress on the idealization of Ovid's tales as hypocritical, noting that late Neoclassical artists often chose to illustrate the most erotic of these stories. In *Rescue of Ovid's Victims*, Klinger debunks the Neoclassicists' pretensions by bringing the eroticism of Ovid's tales down to earth showing cupid, for instance, with his bow used as a telephone.

MacClintock points out that Klinger also lampoons the style of Neoclassicism by ridiculing some of its conventions. For instance, the radical cropping of the figures of the lovers' parents violates one of the central tenets of classical painting of the sixteenth through nineteenth centuries: that expression in art derives from a perfect rendering of the ideal proportions of the human body. In addition, the exaggerated hand gestures and sharply delineated drapery folds of these figures satirize another aspect of Neoclassical doctrine: the insistence on the role of telling gestures and a virtuoso arrangement of drapery folds in conveying meaning.⁹

Signed and dated in pen and black ink, l.l.: Max Klinger/31. Juli 1879;
inscribed by artist in pen and black ink, l.r.: Pyramus and Thisbe I.

Provenance: [Karl & Faber 180, Munich, November 28-29, 1990, lot 412, il. plate 118]; [Galerie Arnoldi-Livie, Munich, n.d., n.p., no. 8, color il.]

Notes

1 Kuhn, 1993, p. 6.

2 Translated from Halder, 1984, p. 53.

3 Klinger, 1924, p. 25-26, especially p. 26.

4 According to Kühn, 1907, p. 72, the two lovers return home with colds.

Thisbe's new friend has been interpreted as the "Löwe der Saison" or hero of the hour. Singer, 1909, p. 15, cites Dr. H.H. Meier. Perhaps there is also a reference to a "Salonlöwe" or ladies man. On one impression Klinger wrote, "Le lion connu" (Ibid.), perhaps referring figuratively and ironically to a bold and celebrated fellow.

5 The symbols in the frieze across the top of the drawing call to mind the marginal symbols of Runge's *The Four Times of Day*.

6 Klinger, 1924, pp. 29-30.

7 Conversation with Joyce Schiller, 1993.

8 Conversation with Peter Nisbet, 1993.

9 Letter, 1994.

Max Klinger, 1857-1920
Young Woman at a Railing, 1882



Max Klinger, 1857-1920

Young Woman at a Railing, 1882

chalk and pencil with brush and ink on dark cream wove paper
33.4 x 25.9 cm

Purchase: Friends Fund 73:1993

Between 1871 and 1900 Germany became an industrial power second only to the United States. But while a few made and ostentatiously enjoyed great fortunes, German society as a whole faced all the evils of modern urban life: unemployment, poverty, alcoholism, prostitution, and violent crime. In the portfolio *Dramas* of 1883, Klinger confronted these problems.

Klinger made his studies for the *Dramas* in Berlin where he would also decorate the vestibule of the Villa Albers. *Young Woman at a Railing* is typical of the meticulous preparatory drawings the artist made for sculpture, paintings, and prints. The figure seen here is the witness at the lower left of the etching and aquatint *A Murder*, plate 7 of the portfolio (Figure 3).¹ The oil stains on the St. Louis drawing are a reminder that the sheet was used in the artist's studio.

The scene of *A Murder* is the metropolitan railway crossing between Friedrichstrasse and Louisenstrasse, but Klinger has substituted the background by the Jannowitz Bridge to add more movement. The arches in the background recall ancient Roman triumphal arches, inserting an ironic backdrop to this tawdry urban drama.

The seemingly random viewpoint, the broad tonal range, the fascination with details of costume, and the expressive potential of posture reveal Klinger's interest in Adolph von Menzel's swift studies from life. Klinger's compelling naturalism and the serial nature of his print cycles make his imaginary dramas seem like a form of reportage. At the same time, it has been noted, "an unhealthy atmosphere pervades the world he depicts and, like the moods expressed in works by Friedrich, Olivier, and even Menzel, one is at a loss to prove exactly how the artist accomplished this feat."² In discussing the *Dramas* Paul Kühn characterized as pure Klinger the ability to register the demonic element in particular events of "the hot, sultry life."³

Like *Fighting Centaurs* (p. 10), this drawing was part of a large group of Klinger's drawings and prints that belonged to Georg Hirzel (1868-1924), and that were on deposit in the Museum of Fine Arts in Leipzig from World War II until they were sold at auction by Hirzel's heirs in 1993. A prominent publisher and close friend of the artist, Hirzel was a member of the Management Committee of Trustees of the German Artists' Federation and co-founder with Klinger of the Artists' House, Villa Romana, in Florence. Klinger assisted Hirzel in putting together an outstanding collection of his works over a period of ten years.

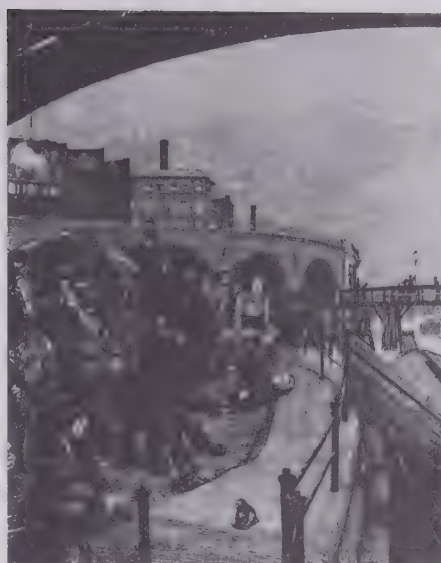


Figure 3

Max Klinger, German,
1857-1920
A Murder
from the portfolio
Dramas, 1883.
etching and aquatint,
45.2 x 31.8 cm
Museum der bildenden
Künste Leipzig I.8863

Max Klinger exerted an enormous influence on the revival of the graphic arts in Germany, not only through his prolific output as a draughtsman and printmaker, but also through his theoretical treatise, *Malerei und Zeichnung* (Painting and Drawing), 1891.⁴ In it, he argued that the black-and-white media, less bound than painting to the world of appearances, were particularly well suited to the depiction of fantasy and idea. In addition, they could be powerful critical tools by lending themselves to irony, caricature, and satire. Artists such as Käthe Kollwitz took inspiration not only from the technical ingenuity of Klinger's work, but from his interest in social realism evident in works like the portfolio *Dramas*.

Signed, inscribed, and dated in pencil, l.r.: M. Klinger/Berlin 1882/Studie zum "Mord"/Dramen

Verso: Head of a Woman, pen and gray ink over graphite, signed in pen and gray ink, l.r.: L(?) Klinger/1871

Possibly by Max Klinger's father, Heinrich Louis Klinger.

Provenance: Georg Hirzel, Leipzig; [Villa Grisebach Auction, Berlin, June 4, 1993, lot 48, pl. XII]

Exhibitions: Leipzig, 1937, no. 314 on p. 32.

Notes

1 On the recto of folio 5 of a sketchbook in Munich (Staatliche Graphische Sammlung, inv. no. L152) for "Eine Liebe und Dramen" is a preliminary sketch for *Murder*. The overall composition is mapped out in graphite and details carefully articulated in pen and ink, but the figure in the St. Louis drawing is not yet indicated.

2 Farmer in Cambridge, MA, 1972, n.p.

3 Kühn, 1907, p. 110, translated.

4 On Klinger's *Malerei und Zeichnung*, see Elizabeth Prelinger, Washington, D.C., 1992, pp. 15-16.

Max Klinger, 1857-1920
Fighting Centaurs (Study for the Villa Albers), 1883



Max Klinger, 1857-1920

Fighting Centaurs (Study for the Villa Albers), 1883
gouache and colored chalks over pencil on cream wove paper
58.6 x 44.6 cm
Purchase: Friends Fund 74:1993

In the winter of 1883-84 Klinger began designs for the decoration of the vestibule of a villa in Berlin-Stieglitz owned by jurist Julius Albers. Klinger and Albers had met in early 1883 when the latter commissioned a drawing for a glove box. Klinger then etched the Böcklin painting, *The Castle at the Seaside*, in Albers' collection. The decoration of the vestibule in the Villa Albers was the artist's first opportunity to attempt a *Gesamtkunstwerk*, a monumental work which would rival Medieval and Renaissance art in its fusion of architecture, painting, sculpture, and ornament. United by color, these elements should, Klinger theorized, harmonize in the manner of the musical dramas of Richard Wagner.¹

Here, as in *Pyramus and Thisbe* (p. 6), Klinger revealed his admiration for Arnold Böcklin. Centaurs, tritons, naiads, and human figures battle and cavort in the sun-drenched landscapes and seascapes that cover the walls of the elegantly proportioned vestibule (Figure 4). In 1907, Paul Kühn described the nearly sublime experience of the space by those few who had the privilege of entering it, saying that the room had "cast a spell on all and thrilled through them as the revelation of a new and blessed beauty."²

The centerpiece of Klinger's program was a group of four tall landscapes depicting the ages of the world: the mythological; the prehistoric; the classical-antique; and the present. The St. Louis drawing shows the two earlier landscapes, the "primordial, elemental picture of nature, which no human foot seems to have yet tread, through which only the wild centaur leaps."³ Framed by monumental pilasters, the landscapes would complement two brighter and more serene landscapes. The flower still-lives of lilacs and elder blossom in the frieze above the landscapes would be replaced in the finished work by a frieze depicting sea creatures, and the gold pilasters by white ones with gold capitals.

The St. Louis drawing, which was Klinger's initial idea for the decoration of the vestibule, was sent to Albers from Paris on November 28, 1883. It was preceded by Klinger's letter of November 27, 1883 to Albers discussing the "watercolor" and instructing Albers to roll the sheet tightly and return it to the artist by post.⁴ The work is a precious record of the dismantled room. The two oil paintings that corresponded to this drawing were preserved in the National Gallery in Berlin, only to be destroyed during World War II.⁵



Figure 4

Vestibule of the Villa
Albers in Berlin-Stieglitz
(destroyed)
Photo: C. Brasch, Berlin
Courtesy Museum der
bildenden Künste Leipzig.

In contrast to the meticulously rendered *Young Woman at a Railing*, this sheet is executed with freedom and verve. Klinger's bravura technique is seen in the broad brushstrokes that both form a rich and varied pattern on the picture surface and converge into beautifully articulated landscapes and mythological figures. Klinger conveys a great breadth and monumentality in this gouache study or *modello*. And he has captured the foreboding tone of the final work in the gathering clouds and violently gesturing protagonists.

Monogrammed and dated in pen and brown ink, l.r.: M K 1883

Provenance: Georg Hirzel, Leipzig; [Villa Grisebach Auction, June 4, 1993, lot 68, pl. XXI]

Bibliography: Katalog der Meister des 19. Jahrhunderts in der Hamburger Kunsthalle, Hamburg, 1969, p. 155. *The Art Newsletter*, vol. 18, no. 22, June 22, 1992, p. 7. Brückner, 1993, p. 1801.

Exhibitions: Leipzig, 1907, cat. no. 32a. Leipzig, 1917, no. 54. Dresden, 1917, no. 54. Leipzig, 1937, no. 122 on p. 16. Leipzig, 1970, cat. no. 89 (illustration no. 39). Hildesheim, 1984, no. 54 and fig. 41 on p. 57. Frankfurt, 1992, cat. no. 236 (color illustration, p. 235).

Notes

1 *Malerei und Zeichnung*, 3rd ed., 1899, pp. 18-21.

2 Kühn, p. 280, translated.

3 Translated from Kühn, 1907, p. 286.

4 Klinger, 1924, pp. 46-47, especially p. 47.

5 It had to be dismantled due to dry rot in the rafters of the villa a few months after Klinger completed the commission. The two more classical landscapes are still in the Hamburg Kunsthalle (*Katalog der Meister des 19. Jahrhunderts in der Hamburger Kunsthalle*, 1969, nos. 1648-1649, illustrated).

Adolph von Menzel, 1815-1905
Study of a Woman with Two Faces Behind, c. 1892



Adolph von Menzel, 1815-1905

Study of a Woman with Two Faces Behind, c. 1892

graphite (soft carpenter pencil and stumping) on cream wove paper

18.8 x 12.7 cm

Purchase: The Sidney S. and Sadie Cohen Print Purchase Fund 54:1989

Born in Breslau, Adolph von Menzel came to Berlin with his family in 1830 and took over the family's lithographic business after his father's death in 1832. Although essentially self-taught, Menzel studied in 1833 at the Berlin Academy of Arts, of which he later became a member.

Menzel first achieved artistic recognition in 1842 with his historically grounded wood-engraved illustrations to Franz Kübler's *Geschichte Friedrichs des Grossen*, 1839-42 (History of Frederick the Great). Today we most admire his small, broadly rendered oil sketches from the 1840s, segments of daily life seen from a random point of view which anticipate Edgar Degas. Menzel's eight monumental paintings on the life of Frederick the Great, executed between 1850 and 1860; his depictions after 1871 of Prussian court spectacles during the reign of Wilhelm I; and his painting of heavy industry, *The Iron Rolling Mill*, 1872-75 (National Gallery, Berlin) are all characterized by a penetrating observation of detail and of light.

Exacting in his observation of details that were indicative of social class, age, and personality, Menzel elicited the following response from the French critic F.G. Dumas in 1885: "... contemporary figures, the soldier, the passer-by, the worker, the courtier, the woman of the people or of the bourgeoisie ... have become in the hands of this master draughtsman, who is also a visionary, the very types of modern men. Each of these individuals typifies his social class and generation. [Menzel] gives us enough detail so that we may at a glance guess the group to which he belongs, and even make assumptions about his personal history based on his look or a wrinkle in his face; but [the painter's] choice, his emphasis on salient features, also turn such accidental passers-by into a general type which impresses itself on our imagination as the bourgeois or the man of the people of the latter half of the nineteenth century."

While he travelled widely in Germany and visited Paris, Vienna, and northern Italy, the artist resided in Berlin until his death in 1905. Like many of his finest drawings, this sheet reflects his immersion in that fast-growing urban center. A tireless draughtsman whose motto was *nulla dies sine linea* ("no day without a line"), Menzel had his coats fitted with special pockets to accommodate his sketching equipment. He drew with both hands, preferring the left for works on paper.

This sheet is typical of Menzel's late period, the 1880s and 1890s, when drawing had become for him more of a private medium than a means of preparing for historical paintings and prints. As one of many close-up views of people that Menzel executed in these years, the drawing expresses a sense of loneliness and isolation within a crowd that is so characteristic of the modern urban experience. In close proximity to one another yet looking in different directions, the three figures may be walking on any crowded city street, standing in line or in a railway car. The absence of any description of their environment only enhances the sense of introspection. While the woman in the background stares vacantly, the elderly woman in the foreground seems lost in her own thoughts. The man at the right is only slightly animated as he turns to look at something behind him. The unusual angle and abrupt cutting of the scene add to the sense of alienation.

Menzel's penetrating psychological study of three anonymous figures is rendered with the swiftness of a practiced hand. In his late years, Menzel favored a soft carpenter pencil with extensive stumping to achieve fluid, impressionistic effects and a broad tonal range from the lightest highlight to the deepest shadow. While the velvety black pencil lines define the curve of a lip, eyelid, or nostril, and capture the varied textures of the hair of Menzel's three subjects, the gray tones map the subtle terrain of their faces. The untouched paper shines through as the highlight in an eye or on a cheek, while strokes like those in the main figure's collar break forth in a celebration of gesture and line.

Signed in pencil, l.r.: Ad v. Menzel

Provenance: [Sotheby's, New York, October 27, 1988, lot 330, il.]; [Jill Newhouse, New York]

Notes

1 F.G. Dumas, 1885, as quoted in Forster-Hahn, 1978, p. 268.

Max Liebermann, 1847-1935
Walking Peasant, 1894



Max Liebermann, 1847-1935

Walking Peasant, 1894

black chalk on cream wove paper

30.6 x 23 cm

Purchase: Museum Shop Fund 609:1991

Max Liebermann was one of the most influential artists in Germany during his lifetime. An energetic organizer who played a prominent role in the anti-academic movements of the 1890s and the early years of this century, Liebermann was founding member and president of the Berlin Secession, a group which sought less rigid criteria for the formal exhibition of artists' works. He was a member of the Prussian Academy of Arts from 1893 and was its president from 1920 to 1932.

From 1871 until the outbreak of World War I, Liebermann spent a few weeks of almost every year in Holland, where he associated with the Romantic painter Jozef Israëls. Liebermann, as the son of a wealthy Berlin industrialist, knew little about farmers and their life, but he was drawn to the genre of *Bauernmalerei*. He depicted the peasants and the land without the sentimentality of Israëls but with a sympathy that he seems to have attributed to his Jewishness. Writing in 1899 of the philosopher Spinoza and the painter Rembrandt, Liebermann noted that "They have in common an endless sympathy for their fellow-men, and perhaps there is also something of it in me, thanks to my origin which with—alas—too much that is painful, has the advantage that it makes one less unfeeling towards another person's sufferings."¹

Liebermann's unromanticized treatment of workers was indeed audacious in 1872, when he introduced the theme into his art. He would later recall that a sudden inspiration at seeing the beauty in the rhythmic movements of laborers toiling in the fields told him that these were the people that he must paint.²

Liebermann's model for *Walking Peasant* was a cheese buyer who travelled from cottage to cottage in the gray deserted landscape near the fishing village of Zandvoort. The drawing is an important study for Liebermann's most monumental painting, formerly in the Museum in Königsberg (Kaliningrad), but lost during World War II. The sheet was featured in 1899 in a deluxe publication of twenty-five drawings by the artist. *Walking Peasant* reveals Liebermann's abiding admiration for the work of socially conscious French artists like Gustave Courbet and Jean-François Millet. Specifically, the painting calls to mind Millet's famous canvases, *The Sower* and *The Winnower*, in which the single figure of a laborer almost fills the vertical canvas. The Königsberg painting, *Walking Peasant*, was preceded by this drawing and by a compositional sketch which is characteristic of Millet's approach in the silhouetting of the peasant against a vast landscape with a sunrise (or sunset) in the background.³ Liebermann also made at least two studies of the model's head in black chalk with white heightening, one in the collection of the Nationalgalerie, Berlin⁴ and the other in

that of Arthur Still, Corseaux-Vevey.⁵ The medium of chalk lent itself to the painterly, bravura approach that the artist so admired in the work of the Dutch Old Master Frans Hals, whose paintings he had copied in the Frans-Hals-Museum in Haarlem.⁶

The artist had himself photographed painting the Königsberg canvas outdoors, and also had a photograph made of the model posed against a high horizon.⁷ The latter indicates that Liebermann raised the horizon line further to embed the figure in the gray, moody dune landscape of Holland.

In 1894 Liebermann was looking not to the chromatic palette and dissolution of form by light and atmosphere in the work of his contemporaries Claude Monet and Pierre Renoir but to earlier painters such as Millet. The St. Louis drawing reflects Liebermann's ability to synthesize that which interested him in the art of the French Realists and Impressionists. Karl Scheffler summarized Liebermann's debt to earlier French art in this way: "From Millet stems the pathos of the silhouette, from Courbet the sensualness of local color and atmosphere, from Manet the immediacy of life in motion, and from Degas the intellectually sharp, monumentalizing taste."⁸ Within the German tradition, Liebermann bridges the romanticism of Böcklin and the expressionistic realism of Kollwitz.

Signed in black chalk, l.r.: M Liebermann

Provenance: [Kunstsalon Franke, Cologne]

Bibliography: Max Liebermann - XXV Zeichnungen in Lichtdrucken, Berlin 1899, Paul Cassirer, il. pl. 22

Exhibitions: Berlin, 1979, cat. no. 263, il. p. 539. Baden-Baden, 1990, no. 9, il. The Saint Louis Art Museum, German Drawings and Prints, 1894-1933, March 24-June 21, 1992.

Notes

1 Werner, 1964, p. 219.

2 Ibid., p. 216.

3 Friedländer, 1925, lot. 108, il. p. 31.

4 Brauner, 1986, n.p.

5 Berlin, 1979, no. 263, il. p. 539.

6 Hancke, 1914, p. 96, 104. Page 537 lists two pastels from 1896 entitled *Walking Peasant*, in the collections of Geheimrat Ed. Arnhold, Berlin (60 x 79 cm) and Jaques Casper, Berlin (60 x 80 cm).

7 Berlin, 1979, pl. XII, p. 39; fig. 29, p. 38.

8 Scheffler, 1912, p. 55, translated.

Erich Heckel, 1883-1970
Bathers, 1912



Erich Heckel, 1883-1970

Bathers, 1912

graphite and watercolor on dark cream wove paper

34.7 x 44.3 cm.

Gift of Morton D. May 366:1955

While studying architecture in Dresden in 1904, Erich Heckel met Ernst Ludwig Kirchner and Fritz Bleyl, and the next year joined with them and Karl Schmidt-Rottluff to found *Die Brücke*. Emil Nolde, Max Pechstein, and Otto Müller were later members of the group, which took an anti-academic and anti-establishment stance: "To attract all revolutionary and surging elements, that is what the name 'the bridge' signifies," Schmidt-Rottluff wrote to Nolde in 1906.¹ The group split in 1913.

Heckel moved to Berlin in the autumn of 1911. Yet even in Germany's largest city his art continued to be about nature and loneliness, sharing little of Kirchner's fascination at that time with the intense excitement of urban life. In 1912 Heckel became friends with Lyonel Feininger and Franz Marc, friendships which surely contributed to a new command of light in his paintings of 1913, *The Glass Day* (Munich, the Städtische Galerie im Lenbachhaus), *Landscape on Alsen* (Essen, Folkwang Museum), and *Bathers* (The Saint Louis Art Museum). This sheet is a study for the St. Louis painting; the black border marks Heckel's strong sense of having arrived at the composition that he wanted to transfer to oil and encaustic.

The date on the drawing may be read as 1913 altered to 1912, suggesting that Heckel may have postdated the work, first assigning the date of the St. Louis painting, then recalling that the study was from the previous year. The sheet probably dates from the summer of 1912 when Heckel visited several seaside retreats on the Baltic Sea, including Fehmarn Island, where he saw Kirchner. The colors are those which Kirchner identified with Fehmarn: ochre, blue, and green.²

The subject of nude bathers in the landscape was popular among the *Brücke* artists who, like many German intellectuals, periodically sought refuge in nature from the burgeoning metropolis. For the *Brücke*, *Nacktkultur* (nudism, naturism) represented a reaction against the constraints of modern culture, as did their interest in the *Naturvölker* or tribal societies of Africa, Oceania, and the Americas.³ The sense of well-being in nature was frequently celebrated in arts of the teens and twenties, in works such as László Moholy-Nagy's *Double Torso* of 1927 (Figure 5) and the supple nudes of Otto Müller. Heckel's is a more angular vision. The schematic, genderless figures are enclosed as within a womb by the meandering lines of the island, lake, and vegetation. There are references to the angular forms of African sculpture as well as to Kirchner's hieroglyphs, two-dimensional signs for figures and objects. The transparent glowing color that Heckel will successfully translate from watercolor to oil on canvas is also significant.



Figure 5

László Moholy-Nagy, Hungarian, 1895-1946, active Germany 1920-1935.

Double Torso, 1927. Gelatin silver print; 29.7 x 39.7 cm.

Purchase: Friends Fund 38:1993

Undoubtedly responding to the Orphic ideas of his friend Franz Marc, Heckel uses the myriad refractions of light to unite sky and water, figure and earth. The transparency of the colors underlines the sense of ease with which the nude figures move in the landscape. Paul Vogt has said of Heckel's work of this fruitful period, "Under the impact of light, which one feels almost as a physical power, the earth appears to have sent itself forth; one experiences the spring-like outbreak of nature as a powerful spectacle."⁴

Signed and dated in pencil, l.r.: Erich Heckel 12 (12 and 13 superimposed)

Provenance: [J.B. Neumann, New York]; Morton D. May, St. Louis

Bibliography: St. Louis, 1970, p. 22; Selz, 1974, p. 136, note 12 on p. 338.

Exhibitions: A sticker of the Institute of Modern Art, Boston, indicates that this picture was lent to an exhibition of contemporary German art by J.B. Neumann, New York. The Saint Louis Art Museum, German Drawings from the Permanent Collection, 1910-1945, May 7-October 29, 1991.

Notes

1 Translated from Nolde, *Jahre der Kämpfe*, 1985, p. 98.

2 Donald E. Gordon, 1968, p. 24.

3 See Lloyd, 1991, pp. 102-129, on nudism including its conservative associations with neo-classical ideals of beauty.

4 1965, p. 48, translated.

Ludwig Meidner, 1884-1966
Apocalyptic Mood, 1913



Ludwig Meidner, 1884-1966

Apocalyptic Mood, 1913

graphite on dark cream wove paper

58.8 x 45.9 cm

Gift of Morton D. May 380:1955

Born in a small town in Silesia (now Poland), Ludwig Meidner split with his well-to-do family over his decision to study art. Meidner secretly renounced his Jewish faith, joined the Socialist party, and went to Breslau, where he studied at the Royal Art School for two years. In 1905 he moved to Berlin where he would remain almost continuously for over three decades.

Meidner spent a year in 1906-07 studying at the Academies Julian and Cormon in Paris, where he admired the work of Cézanne, van Gogh, and Manet. But it was the Futurist exhibition he saw in 1912 at the aggressively avant-garde Sturm Gallery in Berlin and his admiration for Robert Delaunay, whom he met in 1913, that provided the catalyst for Meidner's distinctive style. He was the driving force behind the short-lived artistic group Die Pathetiker (The Compassionate Ones), formed in reaction against the lack of pathos in Impressionism.

In 1912 and 1913, Meidner repeatedly turned to the theme of the nocturnal street, a subject which allowed him to employ the crazy perspectives, fractured forms, and diagonal lines of Futurism. The artist's highly charged style is exemplified in these so-called "apocalyptic landscapes," and this drawing is a prime example. In *Apocalyptic Mood*,¹ buildings, earth, and sky seem exploded by a cosmic force. These images of disaster closely parallel those in the contemporary expressionist poems of Jakob van Hoddis and Georg Heym and in two volumes of prose that Meidner himself published in 1918 and 1920.

Public recognition for these images came in November 1912 when the Pathetiker exhibited at the Sturm Gallery; this was one of a series of shows which included the Italian Futurists, "French Expressionists" (Fauves), and the *Blaue Reiter* (Blue Rider). On December 4, 1912, Meidner had the first of many ecstatic experiences in which, he asserted, the Holy Spirit caused his arm to move of its own accord as he painted. He wrote, "I can't describe the presence of the Holy Spirit. It was extraordinarily eruptive. I observed that the feeling was what could be called 'ecstasy.' At first I didn't realize that it had anything to do with God since I didn't believe in Him. Evening after evening, this happened to me, so often that I began to wait for it. But it also happened on the street so that I had to be careful and control myself; it was as if a storm were sweeping me away. I told all my friends and they thought I was crazy."²

After World War I, Meidner asserted that as early as 1912 he had painted "Last Judgments, world's ends, and morbid songs because in those days the great world-engulfing storm already cast an acidic-yellow shadow onto my hand that groveled with

my brush."³ Whether Meidner's images were prophetic of World War I must remain an open question. Certainly there were enough disasters in the decade before the war to explain Meidner's anxiety. Victor Miesel lists these "spectacular calamities and evil omens: revolution, reaction, and pogroms shattered the peace in Russia (1905); earthquakes destroyed San Francisco and Messina (1906 and 1908); comets appeared, Halley's in 1910 and Brooks' in 1911; the crisis in Morocco brought Germany and France close to war (1911); the dreaded cholera broke out in Tripoli in the wake of the Italo-Turkish war (1911-12); the 'unsinkable' Titanic sank (1912); and war raged in the Balkans (1912-1913)."⁴

Certainly Meidner was not alone among German artists and intellectuals in both fearing and longing for purgative destruction in the troubled years before World War I. Some, notably Franz Marc, even welcomed the war as the promised catharsis for a materialistic society.⁵

Heavily worked with a sharp pencil, *Apocalyptic Mood* reveals Meidner's aggressive attack on the paper. He advised artists to draw with vigor: "One must go at the work with a sharp instrument, ballpoint pen . . . , sharp needle or hard chalk. You, graphic artist, may not muddle along and bluff in a painterly fashion. Your stroke must break forth from an inner life. You must have a hellish wind in your nerves. You moon-gamboller, your blood should be a boiling sea."⁶

Signed and dated in pencil, l.r.: L. Meidner/1913

Provenance: Morton D. May, St. Louis

Bibliography: Grochowiak, 1966, p. 243 and fig. 38.

Exhibitions: Recklinghausen, 1963, no. 71, il.; Los Angeles, 1989, p. 45 and fig. 45 on p. 46, cat. no. 17 on p. 94. Darmstadt, 1991, vol. II, p. 411 and il. p. 133; The Saint Louis Art Museum, German Drawings and Prints, 1894-1933, March 24-June 21, 1992.

Notes:

1 The title of this work first appeared in print in Recklinghausen, 1963.

2 Meidner as quoted by Meisel in Ann Arbor, 1978, p. 5.

3 Meidner as quoted in Milwaukee, 1990, p. 205; in turn quoting from Meidner, "Mein leben," in Lothar Brieger, *Ludwig Meidner, Junge Kunst*, vol. 4 (Leipzig: Klinkhardt & Biermann, 1919), p. 12.

4 Ann Arbor, 1978, p. 7.

5 On the sources of Meidner's so-called "apocalyptic landscapes" see particularly Ann Arbor, 1978; Los Angeles, 1989; Heller, 1979; and Darmstadt, 1991.

6 Meidner, 1918, as translated from Recklinghausen, 1963, n.p.

Ludwig Meidner, 1884-1966
Portrait of I.B. Neumann, 1919



Ludwig Meidner, 1884-1966

Portrait of I.B. Neumann, 1919

black lithographic crayon on dark cream wove paper

60.5 x 47.3 cm

Gift of Morton D. May 375:1955

Israel Ber Neumann (1887-1961) was a leading art dealer in Berlin from 1911 until 1924. He was the publisher of Ludwig Meidner's prints and represented him in his galleries from 1914 until 1920, when Meidner seems to have distanced himself from the dealer.¹ Still, Neumann championed the work of Meidner, along with that of many other modern German artists, after moving to New York in 1924. Meidner's monumental portrait of Neumann was drawn five years before Neumann left Berlin.

From 1912 to 1923, Meidner made numerous portraits of figures in Berlin's artistic and literary circles. These reflect as much the artist's passionate response to the task of capturing a likeness on the paper, canvas, or etching plate before him as they do the personalities of his sitters. Of the portraitist's task Meidner wrote:

Do not be afraid of the face of a human being. It is the reflection of divine glory although it is more often like a slaughterhouse, bloody rags and all. Press together wrinkled brow, root of the nose and eyes. Dig like a mole down into the mysterious deep of the pupils and into the white of the eye and don't let your pen stop until the soul of that one opposite you is wedded to yours in a covenant of pathos. Bury yourself in the interior, in the damp, awful interior of a pair of lips. Pay attention to the pointed or pitted softness of the chin. The ornament of the ear should always charm you and the blazing hair, the waves of hair, the hair-ashes around withered cheeks, the sharp bristles, the hairline and the mouth become the flavor for your fleeting pen.²

In Paris, where he studied at the Cormon and Julian Academies from 1906-07, Meidner admired Cézanne and van Gogh. The slashing line of his *Portrait of I.B. Neumann* looks to van Gogh, but probably also to the wavelike rhythms of the rediscovered art of Grünewald. In 1915, Meidner recalled looking to a variety of sources when his distinctive style took shape in 1912, sources which were united by a quality that he characterized as dynamism. "Dynamism, what a glorious word—I knew it so well in 1912. What signaled the attack back then? Are not the greatest Romantics still my most sublime examples? H. Multscher, Grünewald, Altdorfer, Urs Graf, Bosch, Breugel [sic], Rowlandson, Wierz, Géricault, Daumier, van Gogh!!! Ensor."³ Grünewald (Figure 6) could have set an example for Meidner's portrait of Neumann in the wavelike rhythms of the hair, the bulbous chin, and the interest in mapping the terrain of the face.⁴ Here Meidner achieves what Worringer praised in early German art, that particularly Germanic combination of the organic with the ecstatic.



Figure 6

Mathis Gothard Neithardt,
called Grünewald

German, c. 1475/80-1528

Holy Martyr (St. Lucy?), detail
oil on wood

101.2 x 43.7 cm

Staatliche Kunsthalle Karlsruhe

While *Portrait of I. B. Neumann* typifies Meidner's ideas about portraiture and embodies the dynamism that was at the root of his distinctive style, it is unusual among the artist's portraits in the monumental and frontal, almost iconic, view of the sitter. This surely indicates the formidable presence of the dealer. Neumann's imposing head and features, recorded by Max Beckmann in a print of 1919 and by Otto Dix in a print of 1922, seem to demand the sculptural treatment they are given by all three artists. A pensive, even melancholy, expression seems to have been characteristic of the dealer.

Meidner himself became more introspective and religious after he returned from World War I in 1918. He returned to Judaism in the 1920s by which time Old Testament themes, particularly prophets, played an important role in his art. Due to his Jewish faith, he was forced to flee to England with his wife and son in 1939. He did not return to Germany until 1952.

Signed in black crayon, below: L. Meidner 1919

Provenance: Morton D. May, St. Louis

Bibliography: Grochowiak, 1966, fig. 126; *The Saint Louis Art Museum Handbook of the Collections*, 1975, p. 178.

Exhibitions: Recklinghausen, 1963, no. 141, il.; Darmstadt, 1991, il. vol. II, p. 241 (erroneously omitted from checklist of exhibited works); seen in installation photograph in pamphlet of reviews of Darmstadt exhibition, p. 30; The Saint Louis Art Museum, *German Drawings and Prints, 1894-1933*, March 24-June 21, 1992.

Notes

1 Darmstadt, 1991, p. 143 and note 118 on p. 206.

2 Meidner, 1918, translated from Recklinghausen, 1963, n.p.

3 Meidner, 1915, quoted by Miesel in Ann Arbor, 1978, p. 7.

4 Meidner may not have known this particular work by Grünewald, which was discovered in a private collection in 1951 (Testori, Bianconi, 1972, p. 88).

Franz Marc, 1880-1916
Landscape with Animals, 1913-14



Franz Marc, 1880-1916

Landscape with Animals, 1913-14

gouache and watercolor on dark cream laid paper

45 x 36.3 cm

Gift of Morton D. May 374:1955

Franz Marc and Wassily Kandinsky, who founded the Munich artist's group *Der Blaue Reiter* (The Blue Rider) in December 1911, perceived the abstract in art as an instrument for spiritual rejuvenation in a materialistic age. Not surprisingly, Marc and Kandinsky were friends of Wilhelm Worringer, who argued in his groundbreaking *Abstraction and Empathy* (1908) that art which tended toward the abstract did so in order to achieve a state of timeless and crystalline perfection.

Born into a religious and philosophically oriented family in Munich, Marc's first goal was to become a priest. Later he chose a career in art and enrolled at the Munich Academy, where he was trained in a naturalistic style. Travelling to Paris and Brittany in 1903 and 1907, Marc absorbed a variety of French influences including Impressionism, Post-Impressionism, and Art Nouveau. Yet he wrote, "Today we seek behind the veil of appearance the hidden things in nature that seem to us more important than the discoveries of the Impressionists. We seek and paint this inner spiritual side of nature not out of caprice or desire to be different but because we see this side in the same way that earlier ones suddenly 'saw' violet shadows and the atmosphere surrounding things."¹

It was thus his contact with Delaunay's Orphism and with Futurism that led Marc to his mature style. From Futurism, he took energy and forcefully repeated diagonal lines, and from Delaunay interpenetrating planes of color. These allowed Marc to express the dynamic relationship between animals and nature, which was at the center of his art.

From the outset of his career, Marc was interested in animals as subject matter, since he believed that their world was purer and more spiritual than that of human beings. Marc wrote, "Is there a more mysterious idea for an artist than the conception of how nature may be mirrored in the eye of the animal? How does a horse see the world, or an eagle, or a deer, or a dog? How poor and how soulless is our convention of placing animals in a landscape which belongs to our eyes, instead of penetrating into the soul of the animal in order to imagine his perception."² He felt that a communion between man and nature was best accomplished through an intermediary animal.

In his work Marc interweaves semi-abstracted animals with curved and angular lines that represent the forces of nature. Color is symbolic rather than naturalistic: yellow, the feminine principle, is for Marc closer to the material red of the earth than is blue, the male principle.

Landscape with Animals is an outstanding example of Marc's ability to evoke laws of nature that underlie visible reality and an "organic rhythm" that binds everything into a spiritual whole. This sheet is dominated by symbols of innocence and purity. Triangular forms represent aspiration; the animals depicted are deer, which Marc considered the sweetest and most chaste of creatures (in many European fairy tales girls and young women are transformed into does); white, the color of the deer at the upper left, represents purity. In 1911 Marc wrote, "People with their lack of piety . . . never touched my true feelings. But animals with their virginal sense of life awakened all that is good in me."³

Thus for Marc, his art was an escape not only from the problems of modern society but from his own deficiencies. He wrote, "I can in no other way overcome my imperfections and the imperfections of life than by translating the meaning of my existence into the spiritual, into that which is independent of the mortal body, that is, the abstract."⁴ The young artist welcomed World War I, believing that it would purge the degraded German culture, "sweeping the dirt and decay away to give us the future today."⁵ Marc was a volunteer in the German army and died at Verdun in 1916.

Stamp verso, l.l.: Nachlass/Franz Marc/bestätigt: and signed in pencil, Maria Marc

Provenance: [E. Weyhe, New York]; Morton D. May, St. Louis

Bibliography: Schardt, 1936, no. II-1913-30, p. 168; Lankheit, 1970, p. 161, no. 491, il. (as Tierkomposition II, 1913/14); *The Saint Louis Art Museum Handbook of the Collections*, 1975, p. 175.

Exhibitions: Dresden, 1927, no. 89. Probably New York, 1940, no. 22. The Saint Louis Art Museum, German Drawings from the Permanent Collection, 1910-1945, May 7-October 29, 1991. The Saint Louis Art Museum, German Drawings and Prints, 1894-1933, March 24-June 21, 1992.

Notes

1 F. Marc, "Die neue Malerei," *Pan*, 11, 1912, p. 469, as quoted in Levine, 1976, p. 272.

2 Marc in *Briefe, Aufzeichnungen und Aphorismen*, 2 vols. (Berlin, 1920), vol. 1, p. 121, as quoted by Selz, 1974, pp. 202-203.

3 Marc in a letter of 1911 as quoted by Mary Priester in Portland, 1992, p. 102.

4 Marc in *Briefe, Aufzeichnungen und Aphorismen*, 2 vols. (Berlin, 1920), vol. 1, p. 119 as quoted in Rosenthal, 1989, p. 25.

5 Quoted in Miesel, *Voices of German Expressionism*, 1970, p. 161.

Ernst Ludwig Kirchner, 1880-1938
Two Nudes (Two Bathers), 1914



Ernst Ludwig Kirchner, 1880-1938

Two Nudes (Two Bathers), 1914

graphite, black and colored chalks and oil stick
on dark cream laid paper

66.7 x 49.7 cm

Ernst Ludwig Kirchner studied painting in Munich and architecture in Dresden. In 1905 he helped form the artist's group named the *Brücke*. The group's stated intention was to attract "all revolutionary and surging elements." First in Dresden and later in Berlin, the *Brücke* artists shared a studio that was a reflection of their bohemian lifestyle and a haven from urban life. Like their French counterparts Picasso, Braque, and Derain, they were inspired by tribal art; Kirchner and Heckel carved furniture, painted wall murals, and furnished the studio with exotic fabrics.

Kirchner had a keen interest in figure drawing. Among his finest drawings in the genre is this *Two Nudes*, one of ten works given by Kirchner to the National Gallery in Berlin in 1919. It was confiscated by the Nazis in 1937, along with other modern works that they considered to be "degenerate."¹ The St. Louis sheet most resembles works from 1914, the year after the dissolution of the *Brücke* and before Kirchner was conscripted into the German army. There are two drawings closely related in subject, size, media, and use of secondary colors from 1914 in the collection of the Brücke Museum in Berlin: *After the Bath* and *Two Figures in a Room*.

A prolific draughtsman, Kirchner remarked, "The most important thing about my drawing is its rapidity, because through it I capture the finest, first sensation."² He added that a small Rembrandt drawing of a woman with a headache that he saw in Munich in 1901 showed him that he was on the correct path. Kirchner, like Rembrandt, retains a sense of speed, selectivity, and spontaneity in drawings that seem to be "finished" works rather than preparatory for works in other media.

This spontaneity is particularly evident in this drawing, even though a number of preliminary sketches may have preceded it. The sharp, almost incised quality of the main contours suggests that the broad outlines of the composition could have been repeated from an earlier sketch. Unlike Heckel, who often reworked his drawings, Kirchner was more inclined to begin again on a fresh sheet of paper until he achieved a satisfactory solution to each artistic problem.³

Kirchner dealt repeatedly with the spatial relationship of two female nudes, either in the studio or out of doors. In the studio scenes it is not uncommon for a tub or other geometric shape to frame the figures and give added definition to the composition. Kirchner's companion Erna and her sister Gerda often modelled for the artist. With their stylishly cropped hair, they may well be the women who posed for the St. Louis drawing. Kirchner adeptly stylizes the models' figures by the use of hieroglyphs or two-dimensional signs. These expressive



Figure 7

Flying Figures.

From Wall-Painting in Verandah,
Cave XVII. Line drawing in
Griffiths, John, *The Paintings in
the Buddhist Cave-Temples of
Ajanta, Khandesh, India*,
London,
2 vols., 1896-1897 (reprint Delhi:
Caxton Publications, 1983),
vol. I, p. 11, fig. 18.

abbreviations of form seem in perfect balance with the volume and organic life of the figures. The powerful nudes are rendered with forceful, broad strokes that are sometimes achieved with the side rather than the tip of the chalk or oil stick.⁴

The graceful gestures of the women and the massive simplicity of the composition suggest a source in Asian art, specifically Ajanta cave painting. Kirchner's gracefully posed, full-breasted nudes with vaguely "Eastern" features recall the Indian wall paintings that he had studied in John Griffiths' book, *The Paintings in the Buddhist Cave-Temples of Ajanta, Khandesh, India* (Figure 7). In contrast, however, to the close copies after Griffiths' plates that Kirchner made in 1910-11,⁵ this monumental and highly resolved composition shows the artist to have fully assimilated this Indian influence.

Kirchner's art was labeled "degenerate" by the Nazis in 1937; in 1938, he committed suicide.

Watermark: crenelated tower with six-pointed star (appears twice on sheet)
Signed in pencil, l.l.: E L Kirchner; on the verso the collector's mark of the
National Gallery, Berlin (Lugt, 1921, no. 1640).

Provenance: National Gallery, Berlin; [Curt Valentin Gallery, Inc., New
York]; Morton D. May, St. Louis

Bibliography: *The Saint Louis Art Museum Handbook of the Collections*,
1975, p. 175.

Exhibitions: The Saint Louis Art Museum, German Drawings from the
Permanent Collection, 1910-1945, May 7-October 29, 1991.

Notes

1 I should like to thank Eugen Blume and Gottfried Riemann for confirming the provenance of the work, which has on the verso the collection mark of the National Gallery.

2 Claus Zöge von Manteuffel, in Ketterer, 1982, p. 11.

3 Larson, 1971, pp. 268-269.

4 The purple strokes are visible on the verso of the sheet, suggesting a possible oil binder for the pigment.

5 On Kirchner's copies of Griffiths' plates see Gordon, 1966, figs. 51, 56-58, 60-61, 63, 66, 69.

George Grosz, 1893-1959
Kaschemme ("Low Dive"), 1916



George Grosz, 1893-1959

Kaschemme ("Low Dive"), 1916

verso: *Acrobat*

pen and black ink on dark cream wove paper

verso also in pen and black ink

46 x 29.9 cm

Purchase: Museum Shop Fund 159:1990

While Käthe Kollwitz relentlessly portrayed the suffering of Germany's proletariat in the years before and after World War I (see p. 30), George Grosz depicted the greed and depravity of bourgeois society that contributed to this dire situation. Here was another face of Berlin, very different from Kollwitz's hollow-cheeked children. Grosz's subjects are characterized by Werner Haftmann as "whores, swindlers, and philistines whose most repulsive aspects he brings out with the naive force of his mordant line."¹

Born in Berlin but raised in the town of Stolp in Pomerania, Grosz studied at the Royal Academy of Art in Dresden and then from 1911 at the School of Arts and Crafts in Berlin. As a young man, Grosz distinguished himself as a caricaturist, and serving in the army from 1914 to 1915 deepened this critical perception of mankind. In 1915, Grosz met the Herzfelde brothers Wieland and Helmut; during World War I the latter changed his name to John Heartfield in response to the Emperor's repeated prayer that God should "punish England." Grosz too anglicized his name from Georg Ehrenfried Grosz. The three men responded to the misery and revolutionary stirrings in Germany during the First World War with bitter political and social satire: Grosz in drawings and paintings, John Heartfield in photomontages, and Wieland Herzfelde in revolutionary political writings.

The cynic Grosz admired the eighteenth-century English printmaker William Hogarth (1697-1764) more than most artists of his own period. He had "no time for Cézanne, loathed Picasso, despised Kandinsky, denigrated Klee, disliked Expressionism, and considered abstraction to be nothing more than a confidence trick."² In *Low Dive*, one of the most complex and accomplished drawings in Grosz's oeuvre, the artist employs the Futurist device of fragmenting and repeating objects to suggest the chaos of urban life in war-torn Europe. It also creates a dizzying effect, suggesting the glare of artificial light. In addition, Grosz wrote in his autobiography that at this time, "I felt the ground on which I stood rocking and this rocking became visible in my paintings and watercolors."³

Grosz claimed to have based his draughtsmanship on the simple line of graffiti in public toilets. "In order to attain a style which . . . would render the blunt and unvarnished harshness and unfeelingness of my objects, I studied the crudest manifestations of the artistic urge. In public urinals, I copied the folkloristic drawings; they seemed to be the most immediate expression and the most succinct translation of strong feeling.

Figure 8:

verso

Acrobat, c 1916



Children's drawings, too, stimulated me because of their lack of ambiguity. Thus it was that gradually I came to use this hard-as-nails drawing style which I needed to transfer onto paper my observations which, at the time, were dictated by absolute misanthropy."⁴ Yet in *Low Dive* the wiry line also has the quality of a preliminary study. The artist analyzes the underlying geometry of forms and repeats and reinforces contours in order to find the most telling gesture and expression. Thus he captures a range of expressions and postures. The dazed, complacent, fierce, and aggressive looks and stances of the figures seem almost animal responses. As with Kollwitz, one senses the death's head behind the faces of the living. These are the living dead. Perhaps in this gathering of men in a bar with a ship and portholes in the background there is an implied contrast between the well-fed, prosperous men getting drunk and the unseen, unfortunate sailors pursuing the war effort.⁵

The verso of the St. Louis sheet is a study for Lotty, part of the acrobatic couple Carl and Lotty, whom Grosz sketched often in 1916. It reflects Grosz's fascination with the world of the circus. More particularly, he states of the female performers, "Those plump-thighed legs in their silk tights played an important part in my imagination."⁶

Dated in pen and black ink and signed in pencil, l.r.: 1916/Grosz

Provenance: Rathenau Collection, Berlin; [Villa Grisebach Auction, November 23, 1990, sale #15, lot 38]

Exhibitions: The Saint Louis Art Museum, German Drawings from the Permanent Collection, 1910-1945, May 7-October 29, 1991.

Notes

- 1 Haftmann, *Painting in the Twentieth Century*, 1972, p. 223.
- 2 Frank Whitford, in London, 1992, p. 15.
- 3 Schneede, 1979, p. 38.
- 4 Grosz, 1925, as quoted by Schneede, 1979, p. 38.
- 5 Conversation with Lucy MacClintock, 1994.
- 6 Grosz, 1946, quoted in Schneede, 1979, p. 36.

Louis Corinth, 1858-1925
Walchensee, 1918



Lovis Corinth, 1858-1925

Walchensee, 1918

watercolor on off-white laid paper

21 x 27.5 cm

Born in Taipau in East Prussia, Lovis Corinth studied at a small art academy in Königsberg, then in Munich, and in Paris at the Academy Julian with Adolphe Bouguereau and Tony Robert-Fleury. While in Munich from 1891 to 1900, Corinth was a member of the Munich Secession. He settled permanently in Berlin in 1900, where he had joined the Berlin Secession, an impressionist-oriented artists' group; he became its president in 1911 and 1915. It was not, however, the chromatic palette and atmospheric effects of Monet that captured Corinth's imagination, but the work of Manet's. In 1906 he wrote to his wife Charlotte about paintings by Manet that he saw at Paul Cassirer's gallery in Berlin: "By Manet, magnificent things, so that I am myself in raptures and was already there twice. It is extraordinary that such a person is not immediately named Emperor and that on the contrary he was criticized and no one wanted to buy anything. You must definitely see the things; by contrast Monet is practically a weakling."¹

Perhaps feeling bypassed by contemporary trends, Corinth asserted in 1913 that he had always gone his own way and could not change his convictions in order to be called a "Modern."² Yet, Corinth never settled into a formula. Even after a stroke on December 19, 1911 left him partially paralyzed, the artist regained control of his media and achieved new heights in the last fourteen years of his life. His style became increasingly broad, emphasizing the expressionist tendencies in his work.

One of the leitmotifs of Corinth's work was the dynamic tension between "Lebenslust" (joy of living) and "Lebensleid" (suffering of life, sorrow).³ Corinth was subject to depression, at times even self-scorn. This was aggravated by failing health in his later years and by the political, economic, and social chaos in Germany after her defeat in World War I. The aging Corinth probably thought of parallels with his own art when he wrote in 1918 of Rembrandt's final years, in which the artist's misfortune illumined the evening of his life with a great ardor.⁴ Corinth must have seen precedents for the depth of feeling and breadth of treatment in his late works in the oeuvre of the Dutch Old Master.

Corinth's late period gave rise to his pensive *Dance of Death* portfolio of 1921-22, but also encompassed such celebrations of light and color as that in this watercolor of 1918. The artist's description of Walchensee, the lake in the Bavarian Alps where he and his younger wife Charlotte Berend-Corinth built a vacation home in 1919, clearly shows that he saw in it his own contradictory sensations:

Purchase: Funds given by Mr. and Mrs. Lester A. Crancer, Jr., Mrs. Edward J. Walsh, Jr., Mr. and Mrs. Donald L. Bryant, Jr., Mrs. Elmer G. Kiefer, The Evelyn B. Olin Charitable Trust, Mrs. Charles W. Lorenz, and Mr. and Mrs. Eugene F. Williams, Jr. 1:1994

The lake changes from one mysterious color and mood to another. It can sparkle like an emerald, turn blue like a sapphire; suddenly amethysts glitter amid the mighty setting of the old black firs whose reflections in the clear water are darker still. . . . The Walchensee is breathtakingly beautiful when the sky is clear but ominous when the powers of nature are raging. . . . They call it the lake of suicides. Down in the valley stands a small locked shed in which the victims of the lake are gathered. The black reflections on the water only make the horror still more dreadful.⁵

Corinth depicted the Walchensee again and again in oils, watercolor, drypoint, and lithography. A superb watercolor, whose colors fortunately retain their original freshness, this drawing is one of the finest among Corinth's *Walchensee* images, outstanding in its expressive power and freshness of vision. It was made in the first year that Corinth visited the Walchensee, and one senses the artist basking in the discoveries of the lake and its surroundings. Corinth seems to exult not only in the view before him but also in the medium of watercolor and the freedom with which he could move the loaded brush across the surface of the paper. He constantly changes the length, breadth, direction, weight, and degree of transparency of his strokes. His myriad touches of purple, red, green, blue, and gray almost dissolve the landscape into an abstract color composition, a riot of brushstrokes reflecting the artist's joy in living and painting.

In late works such as this one, Corinth moves swiftly away from the tradition of naturalism in which he was trained. Specific details are subordinated as the artist explores psychological levels beneath the representations of subject matter. In a diary entry of March 31, 1925, Corinth noted, "I have discovered something new; true art consists of trying to capture the unreal. This is the highest goal!"⁶

Signed in pen and black ink, l.r.: Lovis Corinth/Walchensee 1918

Provenance: Thomas Corinth; [Galerie Nierendorf, Berlin]; [Galerie St. Etienne, New York]

Notes

1 Translated from T. Corinth, 1979, pp. 105-106.

2 Ibid., p. 166.

3 See, for example, Hans Konrad Röthel, p. 13, in Berend-Corinth, 1958.

4 Translated from T. Corinth, 1979, p. 243.

5 Corinth, quoted in Uhr, 1990, p. 246.

6 Corinth, *Selbstbiographie*, Leipzig, 1926, p. 185 as quoted by Uhr, 1976, p. 109.

Käthe Kollwitz, 1867-1945
Siblings ("The Little Mother"), c. 1919



Käthe Kollwitz, 1867-1945

Siblings ("The Little Mother"), c. 1919

charcoal on blue laid paper, discolored to brown

48 x 38 cm

Gift of Mr. and Mrs. Morton D. May 657:1958

Käthe Kollwitz was still a teenager when she moved from Königsberg to Berlin in 1885 to study with the portrait painter and printmaker Karl Stauffer-Bern, who advised his student to see Max Klinger's cycle of etchings, *A Life*, a tale of a woman who turned to prostitution after being abandoned by her lover and ostracized by society. These etchings and Klinger's book *Malerei und Zeichnung* were instrumental in Kollwitz's decision to devote herself to drawing and printmaking.

Kollwitz came from a family committed to social principles, and printmaking appealed to her at least in part because of its potential to inform a wide audience. She later admitted that the rise of socialism during her formative years had played a major role in her life and art, adding, however, "At the time, the conscious commitment to serve the proletariat was the farthest thing from my mind. But what use to me were principles of beauty like those of the Greeks, for example, principles that I could not feel as my own and identify with?"¹

Like Klinger, Kollwitz was moved by the literary work of the Frenchman Emile Zola. But even more important to her art than Zola was her marriage in 1891 to Dr. Karl Kollwitz, who had established a medical practice in a working-class district in Berlin. Kollwitz wrote in 1941:

The real reason why I almost invariably chose scenes from the lives of the workers was that the motifs chosen from this ambience gave me simply and straightforwardly what I found beautiful Only later, when, mainly through my husband, I discovered the hardship and tragedy of the life of the proletariat, when I got to know women who came to visit my husband and then saw me, did the fate of the proletariat in all its manifestations grip me with its full horror. . . originally pity and sympathy were very minor elements in my choice of scenes from working class life; I simply found them beautiful. As Zola or someone once said: "the beautiful is the ugly."²

A key to understanding the St. Louis drawing is the fact that a similar image of two children appears in a woodcut designed by Kollwitz around 1923 for an edition of Otto Rühle's *Das proletarische Kind (The Proletariat Child)*.³ Kollwitz would have been deeply committed to Rühle's documentation of the effects of urban poverty on Germany's children: a high infant mortality rate, malnourishment, child labor, inferior education, absentee mothers due to the increased reliance on cheap female labor, street children. Most devastating of all was what Kollwitz would refer to as the "privation of the human soul."⁴ Kollwitz had already used the motif of a scrawny young girl cradling a younger child in her arms in 1912 for a lithographic

poster, *Für Gross Berlin*,⁵ which declared, "600,000 residents of greater Berlin live in apartments in which each room is occupied by five or more people; hundreds of thousands of children are without playgrounds."

Evoking *Dance of Death* imagery from late medieval and early Renaissance art, Kollwitz portrayed mothers, children, and the allegorical skeleton to illuminate the poverty and high infant mortality rate in Germany in the early years of this century. Here, death appears not as an allegorical figure, but is instead all too plain in the haggard faces of children prematurely aged.⁶

While Kollwitz's children are often encircled by the powerful and protective hands of their working-class mothers, the children in this drawing are pathetic in their isolation, calling to mind Rühle's reference to "das vereinsamte Kind" (the lonely and isolated child). Foregoing narrative, Kollwitz silhouettes the children against a blank background relieved only by an ominous shadow. The simple frontal pose of the elder girl and Kollwitz's broad, planar modelling strokes increase the immediacy of this stark image. Kollwitz wanted her art to speak directly to her audience, asserting that "there must be understanding between art and the people."⁷ Kollwitz speaks not only about poverty but also, like Menzel, about people whose sadness causes them to withdraw from the world. "Sadness," she said, "is a larger thing than social misery."⁸

Signed in pencil below: Käthe Kollwitz

Provenance: Mr. and Mrs. Morton D. May, St. Louis

Exhibitions: The Saint Louis Art Museum, German Drawings from the Permanent Collection, 1910-1945, May 7-October 29, 1991.

Notes

1 Hinz, 1981, p. 85.

2 Kollwitz, 1948, p. 22, quoted in Carey and Griffiths, 1984, p. 15.

3 Klipstein (1955, cat. nos. 185-186, pp. 252-253) dates the woodcut 1923. The book was published in Munich in 1911 and in 1922.

4 Hinz, 1981, p. 85.

5 Klipstein, 1955, cat. no. 119. Stephanie Smith noted the connection of the drawing and poster.

6 Conversation with Peter Nisbet, 1993. While the motif of the St. Louis drawing appears in Kollwitz's work as early as 1912, the technique of the drawing suggests a date of about 1919. It closely approaches a charcoal drawing on gray paper, *Frightened Mother and Child*, from that year (Nagel/Timm 1980, no. 811) in the silhouetting of the figures against the background and in the simplification of their contours and interior modelling.

7 Kollwitz, translated from Dittmar, 1984, p. 199.

8 Hinz, 1981, p. 87.

Emil Nolde, 1867-1956
Seascape, c. 1920



Emil Nolde, 1867-1956

Seascape, c. 1920

watercolor on dark cream Japan paper

35 x 47.8 cm

Gift of Morton D. May 370:1955

Born Emil Hansen, Nolde adopted the name of his birthplace, the farm village of Nolde-Schleswig that was near the sea in the northern German plains. Nolde was drawn to the water throughout his life. He and his wife, the Danish-born actress Ada Vilstrup, lived on the solitary island of Alsen from 1903 to 1916. Although they spent the winters in Berlin from 1911 to 1929, they nevertheless returned constantly to the northern coast, living at Unterwarf near Ruttebüll from 1916, and then after 1927 at Seebüll, where the artist died at the age of 78.

The sea first appears as a theme in Nolde's painting around 1900 when he painted *Sea Breakers* (now in the Nolde Stiftung Seebüll). The title *Mood at the Sea*, given to two paintings in 1901, reflects Nolde's interest in the moods evoked by nature. A rough sea crossing in a small steam trawler gave rise in 1910-11 to a series of twenty paintings entitled *Autumn Sea*, which are characterized by a new and more somber, even threatening, mood. Beginning in 1913 and continuing into the 1930s and 1940s, Nolde painted seascapes in which crashing waves dominated the picture plane.

Like many of Nolde's watercolors, this drawing is not dated. But it closely resembles the watercolor *Green Waves* in the Nolde Stiftung Seebüll, which is signed and dated 1920 (Figure 9).¹ Both must have been executed in August 1920 during a trip that Nolde made to Ada's birthplace in Nordjütland. The two works, virtually identical in size, are characterized by fluid green washes with calligraphic contours broadly applied in brush and black ink and a hint of violet beach in the foreground. Nolde's use of heavy black contours occurred primarily before 1926.

The desolate sea of *Seascape* evokes the biblical description of creation, at the moment when God had divided land and sea but had not yet created man. Nolde's seascapes, devoid of human presence, reflect his mystical desire to be one with nature. Describing his sense of isolation during childhood, Nolde wrote, "At times I would go across a field driven by my yearnings, I would lie down in the tall corn where no one could see me, my back flat against the earth, my eyes closed, arms stretched out stiffly and I thought, 'This is how our Savior Jesus Christ lay after men and women had taken him from the cross'. . . and then I would turn over, dreaming the whole, great, round, wonderful earth belonged to me and was part of me."² The sea too evoked this ecstatic feeling of being alone in the possession of nature. Writing of a solitary sojourn on the island of Sylt on the North Sea in 1930, Nolde declared,

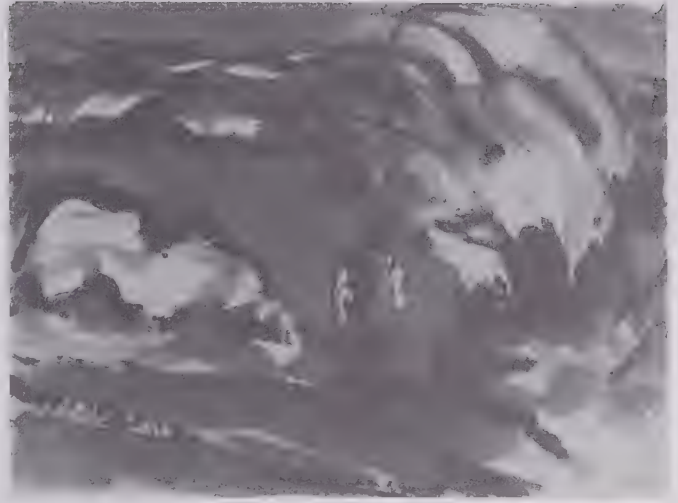


Figure 9

Emil Nolde, German, 1867-1956. *Green Waves*, 1920.

Watercolor; 35.2 x 46.7 cm. Stiftung Seebüll Ada und Emil Nolde

"Like a drunkard I walked for hours along the beach with wide, naked chest, across from the sea and then wrapped in rags that we call clothing. I stood in the storm with crunching sand between my teeth. . . . The waves, the clouds before and above me, the dunes, the gray grass, it was all mine."³ In this passage and in his desolate seascapes, Nolde reveals his belief in mankind's oneness with the mystical forces of nature before the advent of civilization and culture.⁴

Signed in pencil l.r.: Nolde

Provenance: [probably E. Weyhe, New York]; Morton D. May, St. Louis

Exhibitions: The Saint Louis Art Museum, German Drawings from the Permanent Collection, 1910-1945, May 7-October 29, 1991.

Notes

1 I should like to thank Manfred Reuther, Director, Nolde Stiftung for affirming my association of the two watercolors and providing information on Nolde's trip in August 1920, discussed in Nolde, *Reisen, Ächtung, Befreiung*, 1988, pp. 39-40.

2 Urban, 1966, p. 8.

3 Translated from Urban, 1968, n.p.

4 Critics have allied Nolde's fascination with the brute force of nature to the Nietzschean theory so prevalent at the time (Bradley, 1986, p. 27).

Emil Nolde, 1867-1956
Swimming Turtle, 1923-24



Emil Nolde, 1867-1956

Swimming Turtle, 1923-24

watercolor on dark cream Japan paper

48.5 x 35.5 cm

Purchase 1:1948

Swimming Turtle presumably belongs to a group of watercolors of exotic birds and sea creatures painted by Emil Nolde in the Berlin aquarium and zoological gardens in the winter of 1923-24.¹ Nolde, who chose to celebrate the urban experience in etchings of Hamburg Harbor that had “noise and rage, activity, smoke and life, but also a little sun,”² was the same man who described the artist as “a sensitive being who shrinks from light and noise, often suffering and pining.”³ Nolde went on to say, “He loves the unusual and deepest occurrences of nature but also the bright, open reality, the moving clouds, blooming flowers, all living creatures. Unknown people are his friends, gypsies, Papuans, they carry no lanterns.”

In Berlin in the winter of 1923-24 Nolde and his wife Ada must have sought refuge from the modern city and its problems in the aquarium, just as twelve years earlier he had sought out the so-called “Kunst der Naturvölker” (art of the people living in a natural state) in the city’s ethnographic collections. Both reflected Nolde’s attraction to the primitive and the original which seemed to remind him of his own rural origins.⁴ In the aquarium Nolde painted in watercolors fish, swimming frogs, and eels as well as this sea turtle. Turtles are the oldest living reptiles, dating back to the time of the earliest dinosaurs. Thus this creature may have appealed to Nolde as one of the most primitive forms of life.⁵

Nolde’s interest, however, is not scientific. As he wrote to Max Sauerland, curator of the Hamburg Museum and lifelong champion of progressive tendencies in German art, “[The artist] also does not believe in science; it is only half.”⁶ Instead his is an intuitive response aided by the spontaneity possible in watercolor. Having lamented that the moment of personal tension was often lost in the laborious process of working up an idea in oils, Nolde seems to have found a way to maintain this tension by using watercolor. Noting that it was a medium neglected in Germany, Nolde wrote that he moved from an “intimate but rather finical manner” to a “freer, broader, more liquid kind of presentation that requires a particularly thorough understanding of and feeling for the different types of paper and the possibilities of the pigments.”⁷

In Berlin in 1910, Nolde discovered the potential of absorbent Japan paper. Working “wet in wet,” he would soak the paper first, then drench the sheet in colors so heavily that the picture was also visible on the reverse side. In this watercolor executed in the aquarium in the winter of 1923-24, contour all but

disappears as pure fields of color dominate. Swimming above seaweed and fish (bass), the turtle calls to mind the evocative silhouettes of Nolde’s woodcuts of fantastic creatures.

Swimming Turtle was acquired by the Museum Folkwang Essen in 1925 and confiscated in 1937 by the Nazis.⁸ It was one of 1052 works by Nolde to be seized from museums by the government after the artist’s inclusion in the “Degenerate Art” exhibition of 1937. (It is interesting to note that The Saint Louis Art Museum’s famous painting by Matisse, *Bathers with Turtle*, also belonged to the Folkwang Museum and suffered a similar fate.) The purchase of Nolde’s *Swimming Turtle* was in the spirit of the collecting of Karl Osthaus, founder of the Folkwang Museum, who along with Gustav Schiefler, was one of Nolde’s early friends and patrons. Nolde said of Osthaus and the Folkwang Museum:

“The Folkwang Museum in Hagen was like a sign in the sky for the young artists and art scholars in western Germany. There they saw an ideal, which appeared to them like a guiding example. Karl Ernst Osthaus stood—with rare energy and strong, combative drive—as the champion of modern concepts in architecture and art, and he manifested it with enthusiasm in his newly founded museum.”⁹

Signed in pencil, l.r.: Nolde

Provenance: Folkwang Museum, Essen; [Buchholz Gallery, Curt Valentin, New York]

Bibliography: Waldstein, 1929, no. 649, p. 56. “Recent Watercolor Acquisitions,” *Bulletin of the City Art Museum*, vol. 33, no. 4, Fall 1948, pp. 13-15, il. p. 15.

Exhibitions: Albuquerque, 1964, no. 80, p. 13.

Notes

1 Nolde, 1988, p. 175.

2 Translated from Nolde, *Jahre der Kämpfe*, 1985, p. 119.

3 Nolde as translated from Gurlitt, 1928, p. 45.

4 Urban, 1966, p. 39.

5 I should like to thank Peter Nisbet for this observation (conversation, 1993).

6 Nolde as translated from Gurlitt, 1928, p. 45.

7 Gosebruch, 1973, pp. 18-25.

8 I should like to thank Hubertus Froning for this information (letter of Nov. 29, 1993).

9 Selz, 1974, pp. 87-88.

Emil Nolde, 1867-1956
Flowers, c. 1923-38 or 1945-56



Emil Nolde, 1867-1956

Flowers, c. 1923-38 or 1945-56

watercolor on cream Japan paper

42.8 x 30 cm

Bequest of Richard Brumbaugh 147:1989

Like the sea, flowers were an abiding source of inspiration and consolation for Emil Nolde, a cause for joy in periods of difficulty. The artist's love of flowers dated to his childhood when he helped his mother take care of the garden. Nolde's wife Ada shared his love of flowers and together they planted gardens with tulips, dahlias, poppies, irises, bluebells, and sunflowers at their homes in Alsen, Unterward, and Seebüll, priding themselves on the life they brought forth in "this landscape through which storm winds continually sweep."¹ Of their small garden in Alsen, Nolde wrote, "I loved the glowing colors of the flowers, the purity of their colors. I loved the flowers for their fate: springing up, blooming, glowing, making people happy, drooping, wilting, finally ending discarded in a ditch. Human life is not always so logical or beautiful."²

Flowers were an important theme in Nolde's art after his split with the *Brücke* in the summer of 1907. Invited to join the group in February 1906 by Karl Schmidt-Rottluff, Nolde apparently grew uneasy with the artistic and personal conflicts within the group, as well as with the increasing similarity of style among its members. He left after only a year and a half. Returning to Alsen, Nolde made twenty-eight flower paintings in 1908. Then in 1909 he stopped painting flowers and gardens: "I painted no more of the little garden scenes, which the public liked because of their bright, fresh colors. I could have painted myself into an artistic corner, if this small success had become my greatest goal and my fulfillment."³

Nolde had ambitions to be a figure painter, specifically to paint religious subjects. But he took with him from flower painting that use of broad planes of color for emotional impact. His contemporary Max Sauerlandt noted that this use of brilliant color related his work in emotion to "the deepest which the early middle ages have created in stained glass and to the art of the seventeenth century."⁴

Nolde returned to the theme of flowers, this time in the medium of watercolor, after he and Ada moved to Unterward in 1916. He used the absorbent Japan paper that he had discovered in Berlin about 1910 and worked "wet in wet." Flowers were prominent among the watercolors he exhibited in Berlin in 1928 at the Kunstsalon Ferdinand Müller. Hildebrand Gurlitt, a critic who reviewed the exhibition, wrote that "a full and rich current of reverential joy emanates from Nolde's watercolors." Gurlitt continued, "In a time in which everything seems to be divided and without apparent direction, Nolde and his work stand in ripe quiet. His watercolors have that self-evident truth that is the secret of sages and children. .

. . Nolde is proof that still today a life is possible that knows the world, the city, our times but is not possessed by them."⁵

It is difficult to date Nolde's mature watercolors, since from around 1920 on he produced many, but dated very few. The predominance of broad fields of color over contour in *Flowers* suggests a date of no earlier than 1923-24, contemporary with the watercolors made in the Berlin aquarium, zoo, and botanical garden. But the St. Louis sheet could have also come after 1945. From 1938-45 Nolde was forbidden to paint by the National Socialist government and instead produced the "unpainted pictures," small works on paper in a mixed technique layering watercolor, tempera, gouache, and sometimes pastel. After the war, the poppy was uppermost in Nolde's mind as a subject. Again free to paint, he wrote, "First I will do a few flower pictures with large, glowing red poppies, to reaccustom myself to color."⁶

Signed in pen and black ink, l.r.: Nolde

Provenance: Richard Brumbaugh, Chicago

Exhibitions: The Saint Louis Art Museum, German Drawings from the Permanent Collection, 1910-1945, May 7-October 29, 1991. The Saint Louis Art Museum, German Drawings and Prints, 1894-1933, March 24-June 21, 1992.

Notes

1 Translated from Urban, 1968, n.p.

2 Urban, 1966, p. 7.

3 Urban, 1966, p. 20.

4 Translated from Sauerlandt, 1921, p. 36.

5 Translated from Gurlitt, 1928, pp. 41-42.

6 Urban, 1966, p. 25.

Otto Dix, 1891-1969
Head of a Young Woman with a Bow, 1926



Otto Dix, 1891-1969

Head of a Young Woman with a Bow, 1926

charcoal and graphite on cream wove paper, mounted on cream wove paper, mounted in turn on pinkish wove paper
35 x 33 cm (greatest dimensions)

The son of a foundry worker, Otto Dix was born in Thuringia, where he apprenticed as a decorative housepainter before moving to Dresden in 1909. While studying at the School of Applied Arts in Dresden from 1910 to 1914, Dix was exposed not only to modern artists like van Gogh and the *Brücke* painters, but also to the works of the northern Renaissance painters, whose technique of mixing tempera and oils he would later emulate.

During World War I, Dix served at the front; he later shocked and offended his fellow artist and friend Conrad Felixmüller by describing the pleasure that could be derived from "sticking a bayonet in someone's guts and twisting it around."¹ In light of such comments, it is clear that Dix could simultaneously revel in and denounce the horrors he depicted in works like the print portfolios *Krieg* (War) of 1924. Speaking of war he said, "I have to experience all the ghastly, bottomless depths of life for myself."²

Dix was active in several revolutionary artists' groups, including the Dada movement. His socially critical art developed in the direction of realism in the early 1920s. In 1923 his style was dubbed *Die Neue Sachlichkeit* or the New Objectivity by G.F. Hartlaub, former director of the Mannheim Kunsthalle. Max Beckmann and George Grosz were also identified as major representatives of the New Objectivity. While the Expressionists believed in the essential goodness of human beings if they were freed from the restraints of civilization and culture, Dix, like Grosz, was cynical about life beneath the civilized veneer. And like Grosz, Dix depicted with bitterness those victims of the war who had been pushed to the edges of society.

This magnificent drawing, executed during the two-year period that Dix spent in Berlin (1925-27), is a study for a nearly life-size painting depicting three prostitutes (Figure 10). In the painting, Dix presents a version of the classical theme of The Three Graces, updated with all the brutality and acerbity that the *Neue Sachlichkeit* artists used to portray contemporary society. *Head of a Young Woman with a Bow* shows the head of the scrawny prostitute at left in the painting. The distorted face of the young woman recalls Dix's beginnings in German expressionism and even suggests the shifting planes of Cubism. The face also suggests an affinity for his Renaissance forebears, evoking the anguished saints of Grünewald (see Figure 6) and Hans Baldung Grien's women being attacked by Death. While the powerful, solid head recalls those of the Old Masters, the swift execution and the shifting planes of the face

Purchase: Funds given by Mr. and Mrs. Elmer G. Kiefer, McMillan-Avery Fund of the St. Louis Community Foundation, Mr. and Mrs. Eugene F. Williams, Jr., John R. Goodall Trust, Mr. and Mrs. Jack Ansehl, and Mr. and Mrs. John D. Cleator through the 1989 Annual Appeal 66:1990



Figure 10 Otto Dix, German, 1891-1969.

Three Women, 1926.

Oil on wood; 181 x 101.5 cm.

Galerie der Stadt Stuttgart

are thoroughly modern. This drawing conveys the response to the Old Masters that Dix sought, the heightening of the forms of expression of the Old Masters and a broadening of their subject matter.³

So great was Dix's admiration for the Old Masters that Grosz called him "Hans Baldung Dix". During the 1920s Dix painstakingly tried to emulate the glazing technique of the early painters, using a wood support and multiple glazes to heighten luminosity. The complexity of this technique led to the use of life-size cartoons. Dix made a full-scale cartoon⁴ as well as a number of preliminary sketches and studies for the Stuttgart painting.⁵ Interestingly, the head of the scrawny prostitute is the only detail of the painting left unresolved in the cartoon. This, the uneven trimming of the St. Louis drawing, and the fact that its main contours are heavily redrawn with graphite, suggest that it served as the cartoon for this head. In fact, when a line drawing after the head of the standing woman in the Stuttgart painting is laid over the St. Louis drawing, the size and contours of the face and features match almost exactly.⁶

In contrast to the painterly style of the *Brücke*, the plastic form and solid outline which Dix derived from German Renaissance artists force the hideousness of his figures on the viewer. When brought to court in 1922 and accused of producing immoral paintings in connection with a painting of a prostitute, Dix successfully argued that, on the contrary, his aim was a moral one, "to put before people's eyes where the practice of the condemnable trade of prostitution ultimately leads, and to deter them from frequenting ladies of easy virtue or emulating their way of life." The court concluded: "The possibility that the first full impression of the painting could be one which offends one's sense of shame cannot be . . . ruled out. This impression, however, becomes totally secondary due to the undeniable moralizing tendency recognizable in the painting after a little contemplation and which the accused seriously sought out in the production of the painting, to which is also to be added the artistic manner of the painting's execution, to which experts in the field have testified."⁷ "All art is exorcism," Dix would state.

Dix was appointed professor at the Dresden Art Academy in 1927 but fired by the National Socialists in 1933.

Signed at r.: Dix

Provenance: Dr. Hans Cürlis, Berlin; [Villa Grisebach Auction, 14. Kunstauktion, 19. und 20. Jahrhundert, June 2, 1990, sale # 14, lot 278].

Bibliography: *The Saint Louis Art Museum Handbook of the Collections*, 1991, p. 145.

Exhibitions: The Saint Louis Art Museum, German Drawings from the Permanent Collection, 1910-1945, May 7-October 29, 1991. The Saint Louis Art Museum, German Drawings and Prints, 1894-1933, March 24-June 21, 1992.

Notes

1 Felixmüller, 1975 as quoted by Frank Whitford, in London, 1992, p. 17.

2 Whitford in London, 1992, pp. 17-18.

3 Schwarz, 1986, pp. 8-9. In fact Dix's painting also playfully quotes Albrecht Dürer's famous woodcut, *The Men's Bath*. The corpulent prostitute at the right recalls the figure drinking at the right of Dürer's print, while the hip-shot pose of the prostitute at the left leaning on a balustrade is a play on the figure leaning on a fountain (perhaps the artist himself) in Dürer's work.

4 I should like to thank Susan Peers, Lafayette Parke Gallery, New York for information on the cartoon which is in a private collection in New York. Executed in charcoal, pencil, white gouache and wash on paper, it measures 180 x 99.6 cm.

5 Schmidt et. al., 1989, nos. 90, 92-93, il. p. 112 and Villa Grisebach. 14. Kunstauktion, lots 276-277.

6 I should like to thank Ursula Zeller, Galerie der Stadt Stuttgart for the line drawing.

7 Quoted by Reinhold Heller and Corinne D. Granof in Milwaukee, 1991, p. 171 and footnotes on p. 172.

Paul Klee, 1879-1940
Movement around a Child, 1928



Paul Klee, 1879-1940

Movement around a Child, 1928

oil transfer and watercolor on cream laid paper,
mounted by artist on cream wove paper
image: 20 x 30 cm; laid paper: 18.4 x 30 cm.

Born in Münchenbuchsee near Bern in Switzerland, Paul Klee was the son of two musicians. His father was German and his mother partly of French descent. Klee himself became a German citizen, served in the German army during World War I, and considered himself a German artist, although his ties with Switzerland remained close.

Klee began a friendship with Franz Marc that reflected a deep spiritual kinship after joining the Munich artist's group *Blaue Reiter* in 1912. Like Marc and Wassily Kandinsky, Klee was enthusiastic about the role that primitive art, folk painting, and children's drawings could play in helping artists break from Western artistic conventions. He demonstrates again and again in his art a joyful understanding of the world of children. Klee's special love for children's art was certainly related to his nurturing relationship with his son Felix.

From 1921 to 1931, Klee was a master teacher at the Bauhaus, the progressive German school of art and architecture. During this time he developed his own formal theories to help free artists from the confines of representation and elevate them to a more intuitive realm. Klee described and illustrated his theories of form and artistic creation in his Bauhaus lectures. In *Movement around a Child*, he created a humorous work about a child's growth in response to the stimuli from his environment. This drawing may be analyzed in relation to one of Klee's theories from the Bauhaus years: that on Form-Building Tensions of the Ego (Figure 11).¹ Klee wrote:

The ego too is originally a point

Tensions enter

For example, the one sided tension from above

Result: The ego grows upwards

Multilateral tensions: height and breadth

Result: The ego grows upwards and simultaneously spreads itself out

Even tension on all sides

Result: The ego radiates

With uneven tension from all sides

(Here the artist draws ellipses.)

29.7 x 30 cm. including 1.2-1.3 cm strip attached by artist
wove paper: 22 x 31.6 cm

On verso of laid sheet: drawing in graphite of child and geometric forms

Gift of Mrs. Richard K. Weil, by exchange 99:1957

In *Movement around a Child*, Klee shows an overstimulated yet radiant toddler whose head is still large in relation to its body. Its little heart keeps this wide-eyed child centered amidst so much excitement.² Circles and ellipses surround the child, indicating that at the same time the child's ego radiates, the child is caught in the force of overwhelming stimulus. Slight upward growth and growth to the side are suggested in the horizontal and vertical divisions of the head. The verso of the St. Louis drawing, photographed when the work was temporarily lifted from the second sheet upon which Klee mounted it, supports this interpretation based on Klee's ideas of growth in response to stimuli. This drawing, its lines traced through to the recto, depicts the same child with triangular forms pointing to and, in one case, penetrating its head from the left. It thus recalls the second of Klee's diagrams in the lesson on Form-Building Tensions of the Ego.

Klee employs the oil transfer technique that he first used in 1919.³ The artist created a kind of carbon paper by brushing Japan paper with black oil color or printer's ink. When the oil color or ink was almost dry, Klee placed the paper face down on a second sheet and placed a preparatory drawing face up on top. By tracing the preparatory drawing with a stylus, he transferred its basic outlines in black to the lower sheet. Marks from the pressure of Klee's hand would also be visible, and the artist enjoyed the added texture and sense of the process being revealed in the final work. This technique allows Klee to evoke both a child's fascination with the "magic" of carbon paper and the less than pristine quality of a child's drawing. The transfer drawing is elaborated with watercolor.

Transfer drawing also allowed Klee to reuse the basic outline of a drawing in order to create variations upon it. The outlines of the child's head in *Movement around a Child* are repeated in another watercolor and oil transfer drawing, *Die klein I. reisefertig*, also of 1928.⁴ The head, which measures 106 mm across at the eyes, is almost exactly the same size as that in the St. Louis drawing (109 mm). *Die klein I. reisefertig* shows a similar theme. Once again Klee's amusement is evident. He shows the energetic child who, the title implies, is the first in the family ready for a journey.⁵

No signatures or inscriptions. Klee's entry in his handwritten oeuvre catalogue: 1928.62 (P2)/Aquarell/Bewegung um ein Kind/ deutsch Ingres weiss (watercolor/Movement around a Child/German Ingres white)

Provenance: Emmy Schreyer, San Francisco/Hollywood; Louise and Walter Arensberg, Philadelphia; Mr. and Mrs. John Walton Dinkelspiel, San Francisco; [Ernst Beyeler, Basel]

Bibliography: *The Saint Louis Art Museum Handbook of the Collections*, 1975, p. 195.

Exhibitions: Morley, 1955, il. p. 3, checklist no. 128 on p. 12; San Francisco, 1940, no. 157 on p. 52; Cologne, 1979, no. 231 (oeuvre 1928/62), p. 291, il.; Stuttgart, 1980, p. 110, il. p. 111, checklist no. 108.

Notes

- 1 Translated from Spiller, 1956, p. 193.
- 2 Klee often represented a heart as the core of a human being; it represents the unborn child in a mother's womb in *Hibernation* (Nierendorf, 1941, p. 30, pl. 51).
- 3 On the oil transfer process in Klee's work see Jim M. Jordan, "Klee's prints and oil transfer works: Some further reflections," in Annandale, 1983, pp. 96-102. The technique has been analyzed and documented by Glaesemer, 1973, pp. 258-260.
- 4 The drawing can be seen in Kornfeld & Cie., June 12, 1975, lot 485, color il.
- 5 Here the upward growth of the child and its broadening are emphasized to a greater degree than in the St. Louis drawing. I would like to thank Stefan Frey of the Paul Klee Foundation for drawing my attention to this drawing, numbered 1928,136 (D6) by Klee. The basic outlines occur again in the preliminary drawing, "I." reisefertig, 1928, 92 (S2), charcoal on paper. The relationship to this third drawing, also brought to my attention by Stefan Frey, cannot be determined since its dimensions and present whereabouts are unknown. Dots, like raindrops that fall on the head of the figure, are also present in the drawing on the verso of the St. Louis sheet.

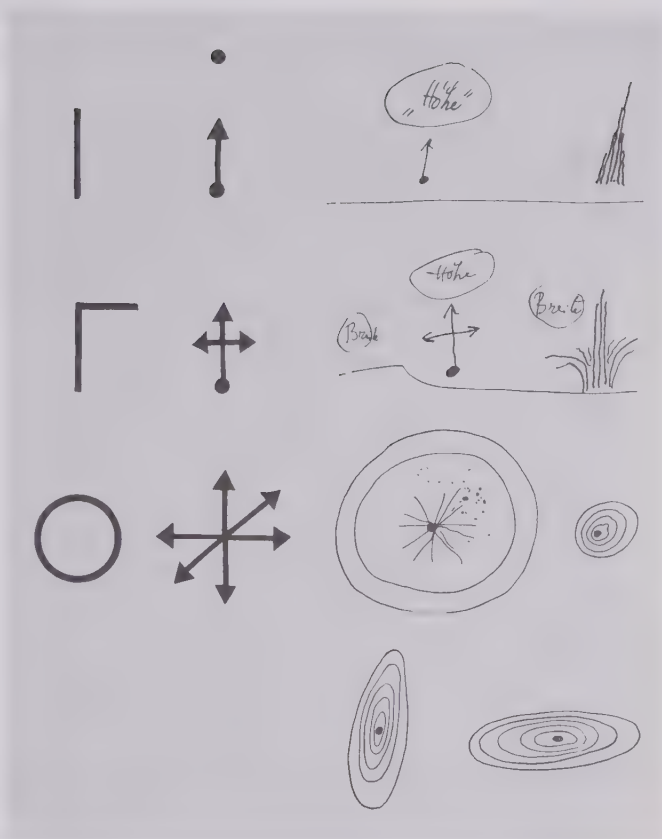
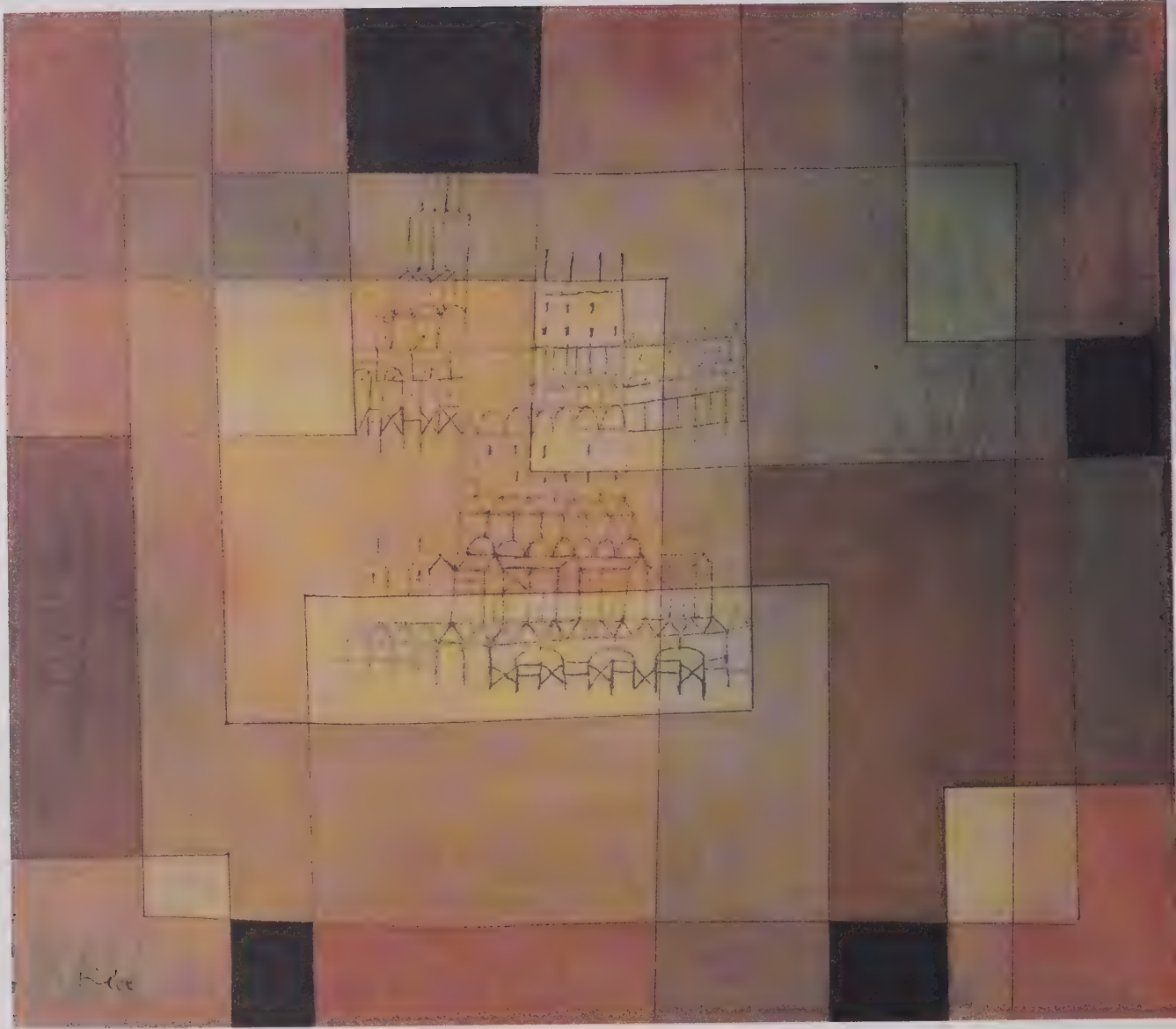


Figure 11 Paul Klee *Stilbildende Spannungen des "Ich"*
(Form-Building Tensions of the Ego)
il. in Spiller, Jürg, *Paul Klee: Das bildnerische Denken, Schriften zur Form- und Gestaltungslehre*
(Basel/Stuttgart, Benno Schwabe & Co. Verlag, 1956), p. 193.

Paul Klee, 1879-1940
Polyphonic Architecture, 1930



Paul Klee, 1879-1940

Polyphonic Architecture, 1930

watercolor, pen, and black ink on muslin on canvas

42.5 x 46.5 cm

Purchase 9:1942

Paul Klee made a trip to Kairouan, Tunisia with August Macke and Louis Moilliet in 1914 that was decisive in his career, for it was there that he discovered color, declaring, “I and color are one. I am a painter.”¹ Klee’s delight with color intersected with his longstanding interest in color theory. The first works that Klee painted after his trip to Tunisia also reflect the influence of Delaunay’s investigation of the structural properties of color. Klee had visited Delaunay in Paris in the autumn of 1912 and had seen some of the *Windows*, paintings in which Delaunay had interpreted the city in terms of small planes of pure, spectral color.

In this watercolor of 1930, Klee continues to pursue the principles of pictorial order that he believed governed art as well as nature. Here he seeks visual parallels for the structural laws of music. As a violinist, Klee was familiar with the musical concept of polyphony, the simultaneous and overlapping system of individual voices in a piece of music. He had a great love for the polyphonies of Mozart, Bach, and Hadyn.² In *Polyphonic Architecture*, a harmonious and well-balanced composition is derived from the *appearance* of the overlapping of transparent, parallel color planes.

The word appearance is key because, as Kagan points out, “*Polyphonic Architecture* is largely a work of depicted not actual transparency.”³ Rather than literally overlaying one color on top of another, Klee takes on the more difficult task of suggesting this overlap by mixing a completely new color. At the same time, the mottled colors and slightly irregular geometry of Klee’s work add a sense of play that keeps it from becoming too scientific and programmatic.

In *Polyphonic Architecture* Klee works with graduated mixtures of the secondary colors orange and green. This watercolor, which is most luminous at the center, yields the illusion of movement towards greater brightness that occurs when an increasing number of colored lights are projected on the same spot.⁴ Physically mixing pigments creates the opposite effect, a decrease in brightness.

The architectural forms in *Polyphonic Architecture* reflect the artist’s delight in “the graphics of musical compositions,” and evoke “a musical score for several voices in which depth of sound is represented by symbols on the two-dimensional page.”⁵ Kagan calls *Polyphonic Architecture* “. . . Klee’s very finest virtuoso performance among his small-scale combinations of polyphonic color and line.”⁶

Signed in pen and brown ink, l.l.: Klee. Klee’s entry in his own handwritten oeuvre catalogue: 1930, 130 (W 9)/Gemälde/polyphone Architektur/Wasserfarben gefirnisst/ungrundierte Baumwolle auf Leinwand auf Keilrahmen (painting/Polyphonic Architecture/ watercolor varnished/ungrounded cotton on canvas on wedged stretcher).

Provenance: Paul Klee, Dessau/Düsseldorf/Bern (1930-40); Lily Klee, Bern (1940-1942); [Nierendorf Gallery, NY, 1939-1942, on consignment]

Bibliography: Nierendorf, 1941, no. 26, il.; Stockho, 1942, p. 26, il. p. 27; Giedion-Welcker, 1952, no. 76, il. p. 76 as no. 66; *The Saint Louis Art Museum Handbook of the Collections*, 1975, p. 195; Kagan, 1980, pp. 154-157, il. p. 155; Kagan, 1983, pp. 117-120, fn 27-35 on pp. 169-170, fig. 56 on p. 118.

Exhibitions: New York, 1967, no. 108, p. 77, il. (first ed. only). Atlanta, 1976, p. 50, il. p. 51. Cologne, 1979, 1930/130, no. 298. Stuttgart, 1985, cat. no. 378, fig. 378 on p. 240. The Saint Louis Art Museum, German Drawings from the Permanent Collection, 1910-1945, May 7-October 29, 1991. The Saint Louis Art Museum, German Drawings and Prints, 1894-1933, March 24-June 21, 1992.

Notes

- 1 Klee diary, April 16, 1914, quoted in Selz, 1974, p. 294.
- 2 Kagan, 1980, p. 154.
- 3 Ibid., p. 155.
- 4 Poling, p. 24 in Atlanta, 1976.
- 5 Kagan, 1980, pp. 156-157.
- 6 Kagan, 1983, p. 117.

Paul Klee, 1879-1940
Late Evening Looking Out of the Woods, 1937



Paul Klee, 1879-1940

Late Evening Looking Out of the Woods, 1937

oil on wove paper with brown sizing, mounted on cream wove paper

49.6 x 39.4 cm

Purchase 119:1947

In 1931, Paul Klee left the Bauhaus to teach at the Düsseldorf Academy, but was soon forced to resign by the Nazi government. Harassed on numerous raids by the Nazis, Klee returned to Bern, where he spent the last seven years of his life. In 1937, the year he drew *Late Evening Looking Out of the Woods*, Klee was included in the Degenerate Art exhibition in Munich.

Late Evening Looking Out of the Woods is a stunning example of Klee's poetic interpretation of organic life. Hugo Ball observed in his diary in 1917, "In an age of the colossus he falls in love with a green leaf, a star, a butterfly's wing, and since the heavens and all infinity are reflected in them, he paints those too."¹ Here Klee seems intrigued with the effect of evening light on perception and imagination. This is the close of day when fading light makes it difficult to distinguish colors and when the broad palette of daylight no longer exists.² Klee's skillful balance of positive and negative space confuses the viewer as the dim evening light might do.

In this drawing, Klee combines his longstanding investigation of color gradation with an interest in biomorphic forms that calls to mind the work of his contemporary Jean Arp. Klee employs only two elements: the biomorphic forms, no two of which touch, and two colors, close in tonality. Through these simple components, Klee leads the viewer's eye back and forth between positive and negative space in an endless "grazing" of his mazes and variegated forms.³

Klee knew Jean Arp and shared his interest in automatic writing and his belief in the element of accident in the construction of a picture. Arp's mounted reliefs of painted wood and biomorphic forms were exhibited at the same time as Klee's work at the Galerie Dada in Zürich in 1917. Klee frequently used forms akin to Arp's to represent the foliage of trees. Forms similar to the ones in the St. Louis drawing compose themselves into mythological figures in *Moon Goddess of the Barbarians* (Figure 12) and another gouache of 1939 *Baroque Centaur*.⁴ Klee's imagination allowed him to move easily from the foliage of trees to the free-floating forms of the St. Louis sheet. In reconfiguring similar forms in *Moon Goddess of the Barbarians* and *Baroque Centaur*, Klee seems to recognize how natural phenomena like the view out of the woods in the late evening could lead the ancient peoples to envision their deities and mythological creatures.

Signed in pen and black ink, u.l.: Klee; inscribed by artist in pen and brown ink below: 1937.K.14.spät Abends aus dem Wald geblickt; inscribed on verso (in preparation for mounting another work): 1937 L 14 *Novelle in Geheimschrift*



Figure 12

Paul Klee.

Moon Goddess of the Barbarians, 1939.

Gouache on paper, laid down on wood; 32.5 x 21 cm.

Private Collection, U.S.A.

Klee's entry in his own handwritten oeuvre catalogue: 1937, 34 (K14)/mehrfarbiges Blatt/spät Abends aus dem Wald geblickt/brauner Kleistergrund auf Papier multicolored sheet/Late Evening Looking out of the Woods/brown sizing on paper)

Stamped on verso of mount: MADE IN FRANCE and purple stamp of French customs. I should like to thank Stefan Frey of the Klee Stiftung for the information that, for a transport from Bern to Galerie Simon, Paris, Paul Klee detached the work 1935, 54 L14 *Short Novel in Secret Writing* (*Novelle in Geheimschrift*) from its cardboard mount in October 1935 and reused the mount for the St. Louis drawing 1937, 34 K14.

Provenance: Paul Klee, Bern; Lily Klee, Bern; Klee-Gesellschaft, Bern; [Galerie Simon (Daniel Henry Kahnweiler) Paris, on consignment]; [Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris, on consignment]; [acquired from Kahnweiler through the Buchholz Gallery, Curt Valentin, New York]

Bibliography: *Bulletin of the City Art Museum of St. Louis*, vol. 33, no. 4, Fall 1948, il.; *The Saint Louis Art Museum Handbook of the Collections*, 1975, p. 195.

Exhibitions: Paul Klee: Oeuvre récentes, Galerie Simon, Paris, January 24 - February 5, 1938, no. 23.

Notes

1 Ball, 1917 as quoted in New York, 1987, p. 15.

2 This interpretation is supported by the fact that the palette of *Late Evening Looking Out of the Woods* consists of the blue and bluish gray that comprise the upper half of a study by Klee of color gradation titled *Separation in the Evening* (1922/79, private collection, Switzerland [New York, 1987, color il. p. 178]).

3 Klee had noted that "The beholder's eye, which moves about like an animal grazing, follows the path prepared for it in the picture (Poling, p. 22, in Atlanta, 1976).

4 Private collection U.S.A., 32.4 x 23.5 cm, illustrated in Nierendorf, 1941, p. 63.

Max Beckmann, 1884-1950
Still Life, 1933



Max Beckmann, 1884-1950

Still Life, 1933

watercolor and charcoal on dark cream laid paper

50.7 x 65 cm

Bequest of Morton D. May 869:1983

Max Beckmann began his study of fine arts at the Kunstschule in Weimar in 1899. He visited Paris in 1903, settled in Berlin in 1904, and had his first major exhibition in Frankfurt in 1911. During World War I he served as a medical orderly in East Prussia and Belgium, and later in France, where he began to suffer from hallucinations and nightmares. After his discharge in 1915, Beckmann taught and worked in Frankfurt until 1933, when he was driven from his post by the National Socialists. He returned to Berlin in the early days of 1933 but, following his inclusion in the Degenerate Art exhibition in Munich in 1937, he went into exile in Amsterdam. This *Still Life* was executed during Beckmann's first year in Berlin.

The horror of World War I had a lasting impact on Beckmann's art. Much of his output in both paintings and prints was socially critical, causing critics to associate him with the New Objectivity movement, which included Otto Dix and George Grosz. Expressive distortions of figures and space in his works of the 1930s reveal a vision, often disguised in allegory, of man's inhumanity to man.

Beckmann also painted portraits, landscapes, and still lifes, but these almost seemed to serve as pauses for breath after the physical and psychological exertion of his large mythological canvases.¹ In *Still Life*, Beckmann attacks the habitual formal concerns of the artist—form, color, and space—and the evocative power of objects. His shifting perspective, which recalls the equally monumental work of his contemporary Pablo Picasso, draws objects into new relationships in space and on the two-dimensional picture surface. The juxtaposition of the spiky forms of the Kenyan wooden figurine and flowers in *Still Life*, perhaps the six-petalled narcissus and the fluffy hydrangea, recalls the juxtaposition of flowers and African sculpture in the work of the *Brücke* artists, particularly Erich Heckel, who had served with Beckmann as a medical orderly in Belgium. The flowers, the wallpaper, and the plate together evoke a celestial drama—stars, moon, earth.

Of his powerful compositions, Beckmann wrote:

My aim is to get hold of the magic of reality and to transfer this reality into painting—to make the invisible visible through reality. It may sound paradoxical, but it is, in fact, reality which forms the mystery of our existence.

What helps me most in this task is the penetration of space. Height, width, and depth are the three phenomena which I must transfer into one plane to form the abstract surface of the picture, and thus to protect myself from the infinity of space. My figures come and go, suggested by fortune or misfortune. I try to fix them divested of their apparent accidental quality.

. . . To transform three into two dimensions is for me an experience full of magic in which I glimpse for a moment that fourth dimension which my whole being is seeking.²

Watermark: ANTIQUE

Signed in brush and black ink, l.l.: Beckmann/33

Provenance: Morton D. May, St. Louis

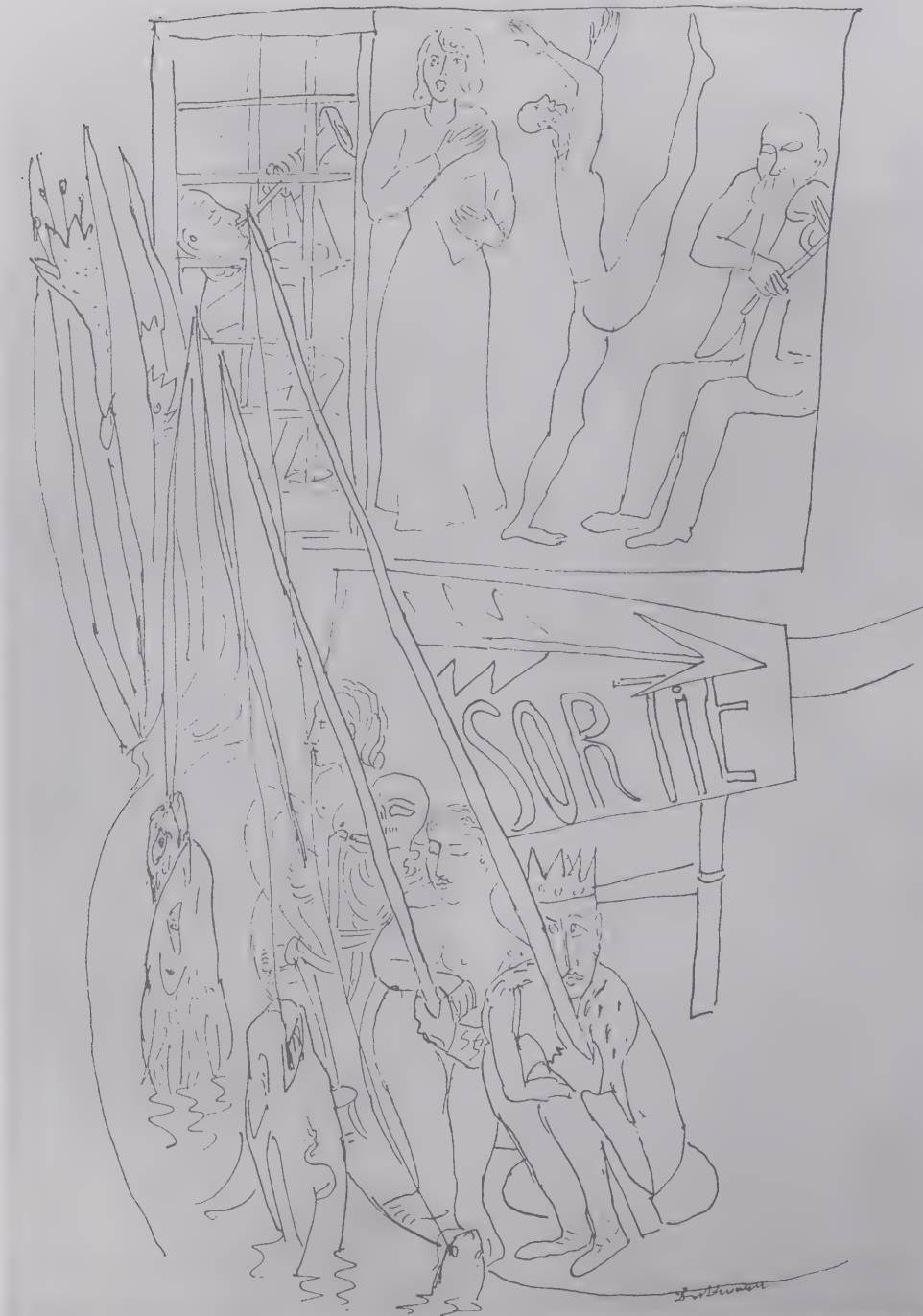
Exhibitions: The Saint Louis Art Museum, German Drawings from the Permanent Collection, 1910-1945, May 7-October 29, 1991. The Saint Louis Art Museum, German Drawings and Prints, 1894-1933, March 24-June 21, 1992.

Notes

1 Read, 1964, p. 267.

2 Beckmann, 1941, pp. 4 and 9.

The Fishermen, c. 1938-46
pen and black ink on cream wove paper



Max Beckmann, 1884-1950

The Fishermen, c. 1938-46

pen and black ink on cream wove paper

31.5 x 24 cm

Purchase: Funds given by S. Arlent Edwards, by exchange 110:1946

This drawing is related to a painting which Max Beckmann himself titled three ways: *Orcus*; *Children of Twilight*; and *Demons Fishing for Souls*. The drawing and the painting share important motifs—the fishermen and the sign “Sortie.” The sign seems to signal an exit from the Underworld and point the way back to the earthly realm. The fishermen in the drawing are two nude women, a king with a crown and ermine collar, and a figure of Death. Stephan Lackner, who owns the painting and who was a close friend of the artist, says Beckmann started the painting in 1939 and worked on it intermittently in his studio until 1950, when he decided it was finished. He then signed and dated it 1939. Beckmann told Lackner that the idea partly emerged from an infernal vision he had in the Paris subway in 1938.¹ The drawing must have been executed between 1938 and April 1, 1946, when the sheet was shipped to the Buchholz Gallery in New York.

The painting, this drawing, and another drawing of 1949, *Women Fishing*, which shows seductive women catching fish that have human heads, have all been interpreted in light of Beckmann’s symbolic use of fish images.² For Beckmann, the fish, as “the animal lured into the cycle of life, desire and death by earthly power and erotic passion,” is a symbol for the soul.³ The image of baiting the soullike fish was, Friedhelm Fischer notes, not invented by Beckmann but derives from Indian mythology—“those souls in which the desire to live and longings have not yet died out will be continually tempted by the joys of life into the circle of birth and death.”⁴ In addition, the musical scene in the background of the St. Louis drawing, along with the skeleton fishing, links Beckmann’s scene with the Northern tradition of the Dance of Death. Humans dance to death’s fiddle.⁵

The Fishermen also depicts the earthly temptations which Beckmann ironically listed in 1941 in his essay *On My Painting*—animal lust, political power, gluttony, and boredom, apparent in the face of the king. In this lecture, originally delivered at the New Burlington Galleries in London in 1938, Beckmann provides a twentieth-century equivalent of the “deadly sins” depicted in the sixteenth-century paintings and prints of Hieronymus Bosch and Pieter Bruegel the Elder (avarice, pride, envy, anger, gluttony, lechery, and sloth):

Love in an animal sense is an illness, but a necessity which one has to overcome. Politics is an odd game, not without dangers I have been told, but certainly sometimes amusing. To eat and to drink are habits not to be despised but often connected with unfortunate consequences. To sail around the earth in 91 hours must be very strenuous, like racing in cars or splitting the atoms. But the most exhausting thing of all—is boredom.⁶

Signed in pen and black ink, l.r.: Beckmann; inscribed in pencil, verso, l.r.: Die Angler 25. Juni 1944

Provenance: [Buchholz Gallery, Curt Valentin, New York]

Bibliography: Fischer, 1972, p. 128, fig. 40; Göpel, 1976, I., p. 300.

Exhibitions: The St. Louis Artist’s Guild 50th Anniversary Exhibition, March 23–April 2, 1958. Munich, 1984, cat. no. 188, il. p. 364. The Saint Louis Art Museum, German Drawings from the Permanent Collection, 1910–1945, May 7–October 29, 1991.

Notes

1 Lackner as quoted by Margot Clark, note to files August 18, 1971.

2 Fischer, 1972, fig. 37.

3 Cornelia Stabenow in Munich, 1984, cat. no. 87, on p. 274.

4 Translated from Fischer, *ibid.*, p. 128.

5 Reinhard Spieler (conversation 1994) rightly notes a contrast between the more positive treatment of the figures above, who act, and the more negative treatment of figures below, who wait.

6 Beckmann, 1941, p. 8.

Max Beckmann, 1884-1950
Father Christmas, c. 1944



Max Beckmann, 1884-1950

Father Christmas, c. 1944

pen and black ink over pencil on dark cream laid paper
(light struck to slightly darker cream) 26.7 x 36.8 cm

Purchase: Funds given by J.T. Milliken, by exchange 111:1946

Max Beckmann claimed early the ambitious goal of recording his time in monumental paintings of contemporary catastrophes, such as *Scene from the Destruction of Messina*, 1909, and *The Sinking of the Titanic*, 1912. The even greater catastrophe of World War I marked a dramatic turning point in Beckmann's life and career. Like Dix and others of his generation, Beckmann initially saw the war as a "manifestation of life, like disease, love, or lust. And just as I pursue....fear, disease, and lust, love and hate to their extreme limits, I am now trying to do exactly that with the War. All is life, wonderfully varied and abundantly inventive. Everywhere I find deep lines of beauty in the suffering and endurance of this terrible destiny."

Beckmann's early, romantic response to World War I is seen in an allegoric depiction he made in 1914, *Departing Mars and Grieving Woman*.² That drawing (now lost) shows Mars, the figure of War and Death, stooping to tie his sandal as he looks over his shoulder at a cowering, griefstricken woman. In *Father Christmas*, Beckmann again made use of an allegorical format and again juxtaposed male and female protagonists, but revealed a more enigmatic response to World War II. In this allegorical fantasy, which is both more personal and more complicated than the devices Beckmann used in the earlier image, the war is embodied by two wrestlers. Armed with daggers, they roll on the beach. An innocent maiden, seated nearby, holds a burning candle. The Lord God hovers above with a switch in his hand. Represented here as the Ancient of Days, this God recalls the figures of William Blake, whom Beckmann called "that noble emanation of English genius."³ The globe, a traditional attribute of God the Father, represents his sovereignty over the world. Its shadowed form probably alludes to the World War.

Erhard Göpel, Beckmann's friend and biographer, saw this drawing in the artist's studio in Amsterdam in February 1944 along with Beckmann's painting *Venus and Mars*, 1939, and his drawings inspired by Goethe's *Faust*.⁴ Göpel said that Beckmann had been thinking of Germany and reading Goethe's drama. They looked at the *Faust* drawings but Beckmann assured Göpel that he did not need the "old optimist" Goethe, saying "I move in the same regions, there I too am at home." The fine pen technique of the *Faust* drawings is seen in other drawings that Beckmann showed his guest, among them the sheet which would later enter the St. Louis collection as *Father Christmas*. That drawing grew, Göpel said, from the dark mood of this winter in which everyone, including Beckmann, thought of the coming events. Göpel seems to imply that *Father Christmas* anticipates the Allied landing on the beach in Normandy on June 6, 1944.

The drawing may also reflect the hard-won Allied victories in Salerno and Naples in the fall of 1943 and the hopes, soon dashed, that they would reach Rome by Christmas. Perhaps this explains Beckmann's evocation, like Blake before him, of Michelangelo's God the Father on the Sistine Ceiling in Rome in the figure of Father Christmas. In Beckmann's drawing, God the Father is an avenger, associated with Father Christmas and his attendant Knecht Ruprecht who, in southern German and Austrian lore, punishes the wicked with a switch.⁵ Father Christmas seems to urge the Allies on, while the young woman draped in classical garb and wearing what may be a victory wreath lights a candle to guide them. The violent struggle of the Allied and Axis wrestlers may also suggest that of Jacob wrestling with the angel.

Watermark: ligated PH (?) ANTIQUE

Signed in pen and black ink, l.r.: Beckmann; inscribed verso, l.r. in pencil: "Der Weihnachtsmann"/22. April 1944 A'dam

Provenance: [Buchholz Gallery, Curt Valentin, New York]

Bibliography: Göpel, 1954, 1958, p. 14 and no. 34, il.

Exhibitions: St. Louis, 1948, fig. 84 on p. 89. Speed Museum, Paintings and Drawings of Max Beckmann, April 2-24, 1949. Selz, 1964, checklist no. 104 on p. 152. London, 1965, p. 32, no. 98. Hamburg, 1965, cat. no. 98. Munich, 1984, cat. no. 194, il. p. 368. The Saint Louis Art Museum, German Drawings from the Permanent Collection, 1910-1945, May 7-October 29, 1991.

Notes

1 Quoted by Charles Werner Haxthausen, in Munich, 1984, p. 71.

2 Wiese, 1978, p. 73, cat. no. 169, il. p. 72 dates this drawing to before Beckmann's departure from Berlin when he executed a series of drawings, *The First Weeks of War in Berlin (Die erste Kriegswoche in Berlin)* for the journal *Kunst und Künstler*.

3 Beckmann, 1941, p. 13. Compare Blakes's *Book of Job*, Plate 13, "The Lord Answering Job out of the Whirlwind—Then the Lord answered Job out of the Whirlwind". Olivia Lahs-Gonzales first pointed out the resemblance of the figure to Blake.

4 Göpel, 1958, pp. 12-14, quotes translated.

5 Again, I should like to thank Reinhard Spieler for this observation (conversation 1994).

Wols (Alfred Otto Wolfgang Schulze), 1913-1951
Vegetation, 1947



Wols (Alfred Otto Wolfgang Schulze), 1913-1951

Vegetation, 1947

pen and black ink and watercolor on off-white laid paper

23.7 x 12.4 cm

Gift of Mr. and Mrs. Joseph L. Tucker 32:1967

Alfred Otto Wolfgang Schultze was the son of the head of the Saxon State Chancellery in Dresden, an influential jurist nicknamed “the uncrowned king of Saxony.” Although a gifted musician, Schultze turned to the visual arts and studied for several months in 1932 at the Berlin Bauhaus under Ludwig Mies van der Rohe and László Moholy-Nagy. He moved to Paris, worked as a photographer, and assumed the pseudonym Wols in 1937. Interned at the outbreak of World War II, Wols turned increasingly to the small drawings which form the backbone of his oeuvre. His early drawings reflect an admiration for Paul Klee as well as an interest in the automatic writing of the Dadaists and Surrealists.

In Paris in 1946, a year before this drawing was executed, Wols met Alberto Giacometti, Tristan Tzara, Jean Paulhan, Georges Mathieu, and Jean-Paul Sartre, who later wrote an important essay about his work. That same year, at the instigation of his dealer René Drouin, Wols produced his first oil paintings. Wols’s work never brought him financial success, and he and his wife Gréty, a milliner who had been married to the Surrealist poet Jacques Baron, eked out an existence in Spain (1933-35), Paris (1936-1940), Cassis near Marseilles (1940-1942), Dieulefit near Montélimar (1942-46), again in Paris (1946-51), and Champigny-sur-Marne (1951).

Wols’s late drawings and his paintings have been hailed as the foundation of Tachism or “art informal.” Jan Avgikos notes that in Wols’s work, the basically ‘non-formal’ approach results in formations that could be described as quasi-organic.¹ Wols’s works, Avgikos observes, are evocative of a wide range of associations and transformations from one level of consciousness and reality to another and of death as an existential force bound up with forces of growth and life. This drawing dates from 1947, when Wols illustrated literary works by Paulhan, Sartre, Franz Kafka, to whom he has been compared, René de Solier, and Antonin Artaud. The drawing is characteristic of the biomorphic images that predominate in the artist’s work after his internment in 1939-40.²

Wols’s organic forms, floating before a watercolor background, defy exact identification. Roots, bundles of hair, male and female sexual organs, bizarre faces, forms at once beautiful and repulsive, all seem to emerge and recede. The podlike silhouette of *Vegetation* is comparable to that in an oil painting of about 1946/47, later assigned the title *Butterfly’s Wing*.³ Sartre was entranced with Wols’s external objects that had been transformed by means of his own automatic writing. He wrote of

Wols’s “unnamable, rigorously individualized substances that symbolize nothing and one, that seem to be at once animal, vegetable, and mineral, or belong to some as yet undiscovered fourth kingdom of nature.”⁴

As a draughtsman, Wols was increasingly attracted to a small, vertical format of which *Vegetation* is typical. He asserted that “The dimensions of the human palm are holy,” and, “Just a tiny piece of paper can contain the world.”⁵ Working almost in a trance, moving the pen easily across the limited field of the paper, Wols aimed not to imitate objects in nature but to create images parallel to nature. He wrote, “Perfect concentration is possible only when you are not. You can obtain the maximum concentration achievable by man reclining, eyes closed. At the slightest disturbance from outside, dispersion, diffusion, sets in. If you are erect, your legs take away part of your strength. When your eyes are open, concentration grows fainter.”⁶

Treated for alcoholism in the spring of 1951, Wols was still weak when he died of food poisoning in Paris on September 1 at the age of 38.

Signed in pen and black ink, l.r.: Wols; inscribed verso in pencil: Hotel Pas de Calais 1947/Photo 407. “Végétation”/23³ x 12³

Provenance: [Daniel Cordier and Michel Warren, Inc., New York]; Mr. and Mrs. Joseph L. Tucker

Bibliography: “Among Recent Acquisitions,” *City Art Museum Bulletin*, September-October 1968, vol. 4, no. 3, p. 2.

Notes

1 Avgikos, 1990, p. 57.

2 For an analysis of Wols’s stylistic development, see particularly E. Rathke in London, 1985. On his relation to Sartre, see F.-J. Verspohl, 1991.

3 Zurich, 1990, no. 222. Sylvia Rathke-Köhl notes (p. 51) that with very few exceptions the titles of Wols’s works were assigned posthumously.

4 In Haftmann, n.d., p. 36.

5 Henri-Pierre Roché in Haftmann, n.d., p. 45.

6 Haftmann, n.d., p. 51.

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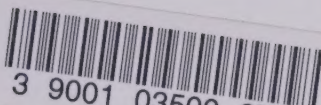
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